9 dance MAGAZINE

...life itself

*Quotation from "The Dance of Life", by Havelock Ellis

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NEWS of Dance and Dancers

P AND FOR THE ROYAL DANISH BALLET

When the **Royal Danish Ballet** arrives NYC on Sept. 12, it will be royally re-ived and entertained. Through arrange-nts made by Trains and Planes Inc., ring the Sept. 16-30 Met. season, hun-ds of balletomanes will stream into C from Denver, Minneapolis, St. Paul, ia. City, Atlanta (Georgians will crowd 3 performances in 2 days). The Chesa-ake & Ohio RR will usher fans in by "pickup trolley," stopping at Lexington, uisville and Huntington, W. Va.

The Royal Danish Co. will be feted at a reception at the 42nd St. NY Public Li-rary where, amidst festivities, distin-uished dance guests will preview an ex-bit of Royal Danish Ballet photos, litho-aphs and libretti. The exhibit in the yer of the Music Div., will be open to e public on Sept. 18. The reception is ing arranged courtesy of **Mrs. Carle-n Palmer** and **Capezio.** On Sept. 14, the Pres. of the Asiatic Co. will entertain the dancers at a cocktail party; on Sept. 17, Danish organizations in NYC will give a ball for the Co. on the Waldorf's Starlight Roof. There will be an unveiling of the Hans Christian Andersen statue in Central Park with Robert Moses, Commissioner of NYC Parks, present on Sept. 18. And on Sept. 26, newspaper and magazine Food Editors will attend the premiere of "Romeo and Juliet" at the Met., after which they will join the Co. soloists at a Waldorf midnight supper, given by the Danish Importers.

NYC BALLET & BALLET THEATRE IN EUROPE

American ballet will be viewed across Europe during the next few months with the **NYC Ballet** and **Ballet Theatre** touring the continent extensively. Their itineraries are as follows:

New York City Ballet: Vienna, Sept. 1-9; Zurich, Sept. 12-15; Venice, Sept. 18-23; Berlin, Sept. 26-Oct. 1; Munich, Oct. 4-7; Frankfort, Oct. 9-10; Brussels, Oct. 12-14; Antwerp, Oct. 16; Paris, Oct. 17-21; Cologne, Oct. 23-24; Copenhagen, Oct. 26-31; Stockholm, Nov. 3-11. A N.Y.C. season is tentatively scheduled to begin Dec. 18 at the City Center.

Ballet Theatre: Zagreb, Yugoslavia, Sept. 4-8; Belgrade, Yugo., Sept. 10-14; Skolpje, Yugo., Sept. 16-17; Athens, Sept. 20-30; Istambul, Oct. 4-9; Ankara, Turkey, Oct. 12-18; Naples, Oct. 23-29; from Nov. 1-Dec. 18, they will spend 5 weeks in Israel and 1 week in Iran; Dec. 22-Jan. 5, Monte Carlo; Jan. 7-20, Lisbon, Portugal.

SEPTEMBER CALENDAR OF EVENTS N.Y.C.

Royal Danish Ballet at the Metropolitan Opera House: eve., 8:30; mat., 2:30 p.m. Sept. 16, 18, 19, 20, 21, 22 (mat. & eve.), 23 (mat. & eve.), 25, 26, 27, 28, 29 (mat. & eve.), 30 (mat. & eve.)

NATIONAL BALLROOM COMPETITIONS

The Nat'l Ballroom Operators Assn. will stage the finals of its 1st annual NBOA Dancing Championships at Chicago's Aragon Ballroom Sept. 26. Trophies and $1000 in cash prizes will be awarded to winners in the Fox Trot, Waltz, Tango, Polka and All-Around contest divisions.

Jack Petrill, mgr. of NYC's Arcadia Ballroom, announces that preliminaries for the Eastern part of the US will be Sept. 9 and semi-finals on Sept. 16 at the Arcadia. The same dates are scheduled for run-off of the Western states at Chicago's Aragon Ballroom.

Rules do not call for any one standardized technique, and dancing in the style to which contestants are accustomed in their sections of the US will be accepted. Championships are open to all non-professional dancers over 18. Entry blanks may be obtained from Otto Weber, NBOA Exec. Sec'y, Box 624, Des Moines, Ia.; the Arcadia Ballroom, B'way at 53 St., NYC 19; or the Aragon Ballroom, 1106 Lawrence Ave., Chicago.

LA MERI CLOSES STUDIO

La Meri's Ethnologic Dance Center, which she founded 14 years ago with **Ruth St. Denis** (as the School of Natya), is closing permanently this month. The historic studio, once occupied by **Isadora Duncan,** is being taken over by an experimental theatre group.

PERSONALS

Dancer-actress **Leslie Caron** is marrying Peter Hall who recently directed her in "Gigi," at the New-Theatre in London . . . Former Editor of DANCE Magazine, **Ruthella Wade,** became mother of Jennifer Liane on July 25. Now Mrs. Robert Caldwell, she is living at Hillside Manor in Anchorage, Alaska . . . **Allan Ross Macdougall,** colorful Scottish-born writer who was once sec'y to Isadora Duncan, died in Paris July 19 at the age of 63 . . . **Alice Pleyell-Bouverie,** sister of Vincent Astor, long an active worker in fund-raising for the NYC Ballet, through Ballet Associates, died in NYC July 20.

SAN FRANCISCO BALLET TO VISIT ASIA

On Aug. 13 ANTA announced that the **San Francisco Ballet** will visit 11 Asian countries in cooperation with its Internat'l Exchange Program. The tour will begin in Jan. '57 and continue about 3 months, with the Co. visiting Korea, Okinawa, Formosa, the Philippines, Hong Kong, Thailand, Malaya, Indonesia, Burma, India, Ceylon and Pakistan. The troupe of 30 will give additional performances at American military installations throughout the Far East command.

BROADWAY BANTER

When "L'il Abner" opens at the St. James Theatre on Nov. 15, show-goers will see dancers **Carmen Alvarez, Lillian D'Honau, Bonnie Evans, Maureen Hopkins, Barbara Klopfer, Christy Petersen, Rebecca Vorno, Julie Newmar, Sharon Shor, Chad Block, Robert Karl, Ralph Linn, Richard Maitland, Anthony Mordente** (see p. 34), **Tom Panko, George Reeder, Paul Taylor,** as well as **Deedee Wood** and **Marc Breaux,** who will act as ass'ts to choreographer **Michael Kidd.**

Anna Sokolow will choreograph the dances for "Orpheus in the Underworld" when the NY City Center Opera Co. launches its season on Sept. 20. Miss Sokolow is also slated to stage the dances for "The Moon" on Oct. 16.

Bob Fosse will be co-choreographer with **Jerome Robbins** for "The Bells Are Ringing," new B'way musical scheduled to open this fall. Mr. Robbins is also staging and directing the show . . . **Dean Crane,** after taking a leave of absence from "Fanny" to appear as soloist in the two Dokoudovsky ballets at Jacob's Pillow, has signed a new contract with the "Fanny" management and will return to do his aerial dance until the end of the NY run . . . **Dick Maitland,** formerly with the Halprin-Lathrop Dance Theatre in S. F. recently danced the Harry Beaton role and choreographed the abridged Lido Beach Club version of "Brigadoon."

BROOKLYN SERIES

This season's dance events at the B'klyn Academy of Music will include **The Royal Danish Ballet, Lycette Darsonval** and her Paris Ballet, the **Nat'l Ballet of Canada,** the **Kolo Yugoslav Folk Co., Nora Kovach, Istvan Rabovsky** and group, **Jose Greco & Co., Angna Enters,** and a group of modern cos. in the "Theatre for Dance" series.

(over)

(continued from page 3)

EAR TO THE GROUND

Irene and **Michel Levandowsky,** directors of the Academie de Ballet of Maracai, Venezuela, were in NYC in Aug.

The **Merry-Go-Rounders** inter-racial, professional dance repertory co. of adults specializing in performing for children, announce auditions for male and female dancers, Sept. 13 at 10 a.m. in the Buttenweiser Lounge at the 92nd St. "Y". For audition app't, call Bonnie Bird, SA 2-4879, between 10-5 daily, after Sept. 9. The Co. tours on weekends and holidays throughout the winter. . . . Congratulations to **Impulse** "annual of contemporary dance" edited by **Marian Van Tuyl,** which celebrates its 8th birthday with an issue devoted to arts related to the dance.

The Moscow **Bolshoi Ballet** opens at Covent Garden, London, Oct. 3 . . . **Gemze de Lappe** appeared this summer at Westport, Conn. in her first dramatic role in Moliere's "The Doctor in Spite of Himself." . . . **Martha C. Myers,** Asst. Prof. of Physical Education and Dance at Smith Coll., has received a grant of $1200 from Wellesley Coll. to make a movie that will be an introduction to dance slanted towards the novice and interested layman . . . "The Shining Dark," premiered by **Pauline Koner** at the 9th American Dance Festival at Conn. Coll., Aug. 16-19, was inspired by incidents in the life of Helen Keller.

DANCE Magazine takes great pleasure in welcoming **Clive Barnes** as its new London correspondent . . . Choreographer **James Starbuck** was present at the first performance of his ballet "The Bridge" on Aug. 14 at Deauville, France. Created expressly for the Marquis de Cuevas Ballet, the work starred **Rosella Hightower** . . . **Jean Leon Destine,** greeted with triumphal success in Europe, returned briefly to the US on Aug. 18 before flying to Mexico for a return engagement . . . **Jonathan Lucas** choreographed the Aqua-Spectacle at the Wembley Stadium, London, which starred actress-swimmer Esther Williams. 6,500 Britons, including a generous sprinkling of royalty and visiting American film stars were present at the July 30 premiere.

Paul Szilard in Tokyo this summer for the 5th time, has been very busy making arrangements for dance attractions to appear in the East. In addition to signing a contract for the Paul Szilard Ballet Co., he is responsible for the current appearances of **Sonia Arova** and **Job Sanders** in Tokyo from Aug. 25-Sept. 15. From there they go to Hong Kong, Singapore and Manila.

DANCE SCENE USA

Irina Borowska and **Alan Howard, Emy St. Just, Tommy Marlowe, Rebecca Harris, Nina Novak** and **Leon Danielian, Anna Sokolow** Co., **Gina, Lois Smith** and **David Adams, Myra Kinch** & Co., and **Lotte Goslar** were all scheduled for Aug. appearances at Jacob's Pillow . . . The **San Francisco Ballet,** after 3 successful weeks at the Pillow, concluded its first Eastern tour with an engagement at Kennebunkport, after which they returned to San Francisco via Denver's Red Rocks Theatre. They were feted by **Capezio** and Pillow director **Ted Shawn** on July 28.

Ruthanna Boris' "Cirque de Deux" was a feature of the Aug. 11 children's program at the Hollywood Bowl. The ballet was premiered by the Ballet Russe de Monte Carlo at the Bowl 10 years ago. In the cast for the special performance, part of the Bowl's 35th anniversary celebration, were Miss Boris, **Frank Hobi, Liane Plane** and **Paul Sutherland.**

Scott Hunter and **Dorothy Etheridge,** featured dancers at the Westbury, L.I. Music Circus, are currently appearing in "South Pacific," which closes the co.'s first season on Sept. 29 . . . **Luisa Triana** and her newly-formed dance co., with **Jeronimo Villarino** and **Tomas Muro** as featured dancers, made a 1-week tour of Fla., stopping at Jacksonville, Aug. 6; Daytona Beach, Aug. 7; Tampa, Aug. 8-9; Ft. Lauderdale, Aug. 10 and Miami, Aug. 11-12 . . . **Honi Coles** and **Cholly Atkins** were specialty dancers in the St. Louis Municipal Opera's production of "Kiss Me Kate" . . . **Diane Ball, Penelope Gates** and **Sue Mussman** appeared in the dances choreographed by **Miriam Marmein** for this summer's production of "Dark of the Moon" at the Priscilla Beach, Mass., Theatre.

AROUND MANHATTAN

Russell Markert, dir. of Radio City Music Hall's Rockettes, was interviewed on NBC's weekend "Monitor" on Aug. 5. Mr. Markert appeared in connection with DANCE Magazine's Aug. story on Radio City Music Hall . . . A spectacular underseas production, "Kingdom Under the Sea," with ballerinas and dancers appearing to dive and glide through fathoms of water, is the current stage show at the Music Hall along with "High Society." Appearing with the Corps de Ballet are soloists **Tamara Manookian, Kathryn Kelly, Frank Lester, Ted Monson** and **Angelo Nicelli.**

Modern dancer and teacher **Winifred Widener** has returned to NYC from a 5-year stay in France, Italy and Holland . . . Dances for last month's outdoor production of "The Taming of the Shrew" at the East River Amphitheatre were choreographed by **Marvin Gordon.**

"Ballet Girl," a film story about the birth of a bright new star in the school of the **Royal Danish Ballet** will be shown at the Museum of the City of N.Y. on Sat., Sept. 29 at 11 a.m. and 3 p.m., admission free. Photographed at the school and featuring **Kirsten Arnvig,** a 10-year old member of the ballet school, the short is charming and authentic.

TELEVISION TOPICS

Robert Alton, B'way and Hollywood choreographer, has been signed to produce "The Cole Porter Festival," the first Ford Star Jubilee TV spectacular of the season . . . **Gene Nelson,** was guest and choreographer on NBC-TV's The Chevy Show on Aug. 14 . . . **Anna Sokolow** and several members of her Theatre Dance Co. performed and discussed parts of "Rooms" on CBS-TV's Camera Three on Aug. 19 . . . **Marvin Gordon** danced on Channel 13's Club Tel-Aviv in NYC Aug. 7 . . . Louis DaPron will choreograph the Perry Como Show this season.

Rod Alexander, who has recently completed choreography for Hollywood's "Best Things Are Free," has a host of TV and other choreographic chores slated: Sept. 2, the Steve Allen show; a ballet for **Sammy Davis Jr.** on the Allen show Sept. 16; direction and choreo for the Palmer House, Chicago, floorshow, Oct. 4; and on Nov. 12 he stages TV's Producer's Showcase "Jack and the Beanstalk."

SCHOOLS AROUND NEW YORK

Raoul Gelabert, after summer study with **Harald Kreutzberg** in Bern, at the Int'l Course in Zurich and taking Royal Academy Exams in London in Sept., reopens his NYC school Oct. 1 . . . **Studio of Dance Arts** is moving from 709 8th Ave. to 203 W. 69 St. . . . The **Martha Graham School** opening Sept. 10, will offer morning classes in addition to the regular curriculum.

Charles Weidman has been teaching "David and Goliath" and "Lynchtown" in his repertory class at the **New Dance Group.** This summer he gave a 2-week course to the Cleveland Modern Dance Assn. . . . **Frane Jellincic,** important Yugoslav dancer, has been added to the **Ballet Arts** teaching staff. He is married to **Arlene Garver,** who has appeared with the **Eugene Loring Dance Players** and taught at Ballet Arts . . . The **Hanya Holm School of Dance** opens Sept. 24 with teachers Holm, **Oliver Kostock, Florita Raup** and **Rhoda Winter.**

As of this season, **Edward Caton** will be a permanent member of the faculty of the **Ballet Russe de Monte Carlo School.**

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SCHOOLS AROUND THE COUNTRY

Ballerina **Mia Slavenska,** will be in Northern Calif. Oct. 27-Nov. 11 teaching master classes at various ballet studios. Teachers who would like to study with her should contact her personal representative, Irma Wallenius, 4385 Howe St., Apt. 4, Oakland, Calif. . . . Contrary to previous announcements, **Andre Eglevsky** will not be associated with the Melissa Hayden School of Ballet opening in Cedarhurst, L.I. on Oct. 15, because of personal commitments. He continues to head his own ballet school in Massapequa, L.I.... **Toni Waiman** and former dancer **Helene Wynn** have opened a new dance-theatre school called Variety Arts on Coral Way & 22nd Ave. in Miami, Fla. Mrs. Waiman has been affiliated with Waiman Studios, Rehearsal Centre and Showcase Studios.

Sharron Skinner, a student of Phillis Kapp's, Coral Gables, Fla., won a subscription to DANCE Magazine as first prize for her notebook of dance items, photos and clippings.

Robert Bell, formerly of Ballet Russe and now teaching in Okla. City, was guest teacher early in Aug. at the Berenice Holmes School in Chicago . . . In Feb. '56 the first **Royal Academy of Dancing Ballet Exams** were given in the US by Kathleen Oliver at the **Audrey Share School** in Long Beach, Calif. (see article in April '56 issue of DANCE Mag.) There is a possibility that the examiner will visit the Southeast US in '57. Interested teachers in this area are asked to contact Elizabeth Eade Toulmin, 4642 N. 23 Rd., Arlington 7, Va.

Violet Strand, faculty member of the Gladys Hight School in Chicago, flew to Europe Aug. 3 for study in Denmark and Germany . . . **Rosemary Tuffarelli** has been awarded a Pavlova Scholarship by the Neighborhood School of Ballet Technique, Yonkers, N.Y. . . . **Josephine Jeffers,** a student at the Ellis-DuBoulay School of Ballet, Chicago, is a new member of the Ballet Russe de Monte Carlo . . . Starting in Oct., **Jack Stanly** will conduct a 10-week session at the **Helen Nickolson Studio,** Washington, D.C. . . . Annual recital of the **Vida Blunden School of the Dance** in Los Angeles was a production entitled "Southern Joy Ride." Proceeds were donated to the American Cancer Society.

Merce Cunningham, in addition to his summer teaching at the Idyllwild School in Palm Springs, Calif., has been guest instructor at **Eugene Loring's** American School of Dance in Hollywood and at the **Halprin-Lathrop** School in San Francisco . . . **Billie Kirpich** was dir. of dance this summer at the Indian Hill Music Workshop at Stockbridge, Mass. . . . A Contemporary Dance Arts course, under **Harriette Ann Gray,** will be included in this year's curriculum of Stephen's College, Columbia, Mo.

REGIONAL COMPANIES

The **Panaieff Ballet Concerto** made its debut as a co. on Aug. 12 at the Starlight Bowl in Burbank, Calif. Drawing the largest audience of the season, the group garnered unanimous favor from the local critics, The co., which has been in rehearsal since Jan. '56, features dancers **Anna Cheselka, Lila Zali, Rosemary Valaire, Roberta Laune, Michael Panaieff, Robert Banes, Rosalia Kurowska, Alexander Rodzianko, Robert Calder** and a corps of 16. **Nathalie Krassovska** was guest ballerina. Highlight of the evening was "La Danse et la Musique," an extended version of the Chopin ballet choreographed by Mr. Panaieff for the Leslie Caron film "Gaby."

The **William Habiches** (he is Pres. of the Louisville Dance Guild) feted **Sonia Arova** and **Job Sanders** in July, when the dancers were featured in the Louisville Amphitheater production of "One Touch of Venus," choreo by **Theodore Adolphus** . . . Junior dancers of the **Crescent City Concerts Ballet** appeared July 12 & 13 in "Peter and the Wolf" as part of the New Orleans Summer Pops Concert series. Choreo was by **Lelia Haller.** The full ballet co. was scheduled to appear in 3 works Aug. 30 & 31.

The Toledo, O. Orchestra has commissioned **Marie Bollinger Vogt,** dir. of the Toledo Ballet, to produce a 2nd Internat'l Music Festival this season. The highly succesful program she staged last April, as a benefit for the orchestra, included Polish, Mexican, Greek, Hungarian, Israeli, Scottish and American folk dance groups, and the Toledo Ballet in a production of "The Emperor Waltz."

San Francisco's **Ballet Celeste,** representing young dance talent of the West, made its Eastern debut as the special guest attraction at the Children's Theatre Conference, Northwestern U., Evanston, Ill. on Aug. 23, and was viewed by 500 educators interested in acquainting school children across the country with cultural events. Ballet Celeste also visited Milwaukee, Chicago, Salt Lake City, Los Angeles, Santa Barbara, Calif. during Aug.

PARDON US, PLEASE

The photo of the Bermuda Gombey Dancers on p. 25 of the Aug. DANCE Magazine should have been credited to Henry de Silva.

NEWS OF COLORADO

Hanya Holm's direction of "The Ballad of Baby Doe" (see p. 33), premiered in Central City this month drew high praise from public and press, justifiably. The choreographer's masterful touch was felt in interesting groupings and stage movements. It was a completely exciting production but one missed some dance.

At the magnificent outdoor Red Rock Theatre, **Carmen Amaya** and Co. appeared on July 20. On the 29th, the **Koshare Indian Dancers,** a group of Boy Scouts adept at presenting authentic music and dance of the Indians, were reverent and colorful . . . **Ballet Russe de Monte Carlo** also gave two performances here, highlighted by the wonderful dancing of **Youskevitch** and **Alonso** in "Swan Lake." The high wind practically blew everyone away but the show went on very well . . . "Swan Lake" was also given by the **Lillian Cushing School** at a free family concert with the Denver Sym. Orch. in Cheesman Park.

At the Perry-Mansfield Theatre at Steamboat Springs, **Helen Tamiris** presented a new group work, "Pioneer Memories," based on "incidents in the lives of western pioneers as seen through the eyes of their women"—brilliantly conceived and choreographed . . . Hanya Holm wound up her summer session at Colo. College by presenting a recital that included "Partita #3" to music of Bach, displaying charming formalism. The other group dance, "Exhortation," choreo, by **Don Redlich** with its simple costumes, complex group patterns and exciting percussion, brought us back nostalgically to the early days of modern dance. Guest artists on the program were **Katherine Litz** and **Ray Harrison,** in solos and duets of much humor and charm.

The **Lamont Children's Dance Theatre** of the Univ. of Denver, directed by **Vera Sears** and **Mary Cornish** will soon present a series of TV lecture demonstrations called "Introduction to Modern Dance"... On Aug. 10 the **Denver Ballet Theatre Workshop** premieres three new ballets, "The Vixen" by **Dimitri Romanoff,** "Pathetique" by **Igor Schwetzoff,** and "Dementia Praecox" by **Joan Fisher.**

Rhoda Gersten

SOUTHERN CALIFORNIA NOTES

Gene Nelson choreographed and starred in "Pal Joey" at La Jolla Playhouse in July. **Betty Scott** assisted; other dancers included **Buddy Bryan, Marc Wilder, Shari Stennette, Patti Nestor, Kitty Kover, Gretchen Conley, Winona Smith, Louanna Gardner. Sue Carson** was Gladys Bumps . . . At The Theatre, Long Beach, "Joey" was done in the round, with choreography by **Al Ruiz,** chorus man in the 1941 B'way original. His spoof of Chicago night club dance of the 30's, featuring hilarious work by **Lee Gayer** as Gladys Bumps, increased the run from 4 to 8 weeks. Other dancers: **Oney Alvis** (Joey), **Bill Beadle, Les Buckner, Charlotte Galvan, Bonny Lichti, Ron Meren, Bobby Miller, Jeanne Reeves, Bob Sorrels, Bruce Thompson** . . . **Lotte Goslar** choreographed for the month-long San Diego Fiesta del Pacifico . . . **Ballet Russe** ended its 2-week outdoor season at Greek

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(continued from page 5)

Theatre July 28. July 30 **Maria Tallchief** and **Andre Eglevsky** took over the same stage doing pas de deux from "Sylvia" in the 2-week run of "Student Prince" . . . American premiere of Milhaud's "King David" at Hollywood Bowl is not issuing call for dancers. Instead, interested groups are being auditioned in home studios.

Twenty-four groups of the very active **South Coast Assn. of Square Dance Clubs** gave July evenings in Norwalk, Wilmington, Orange, Lynwood, Long Beach . . . Spanish dancer **Rian Valente,** who opened TV Fandango last year, came back for a July appearance . . . Annual Pageant of the Masters at Laguna featured a live reproduction of **Harriet Frishmuth's** sculpture "The Dancers" as a highlight . . . Oldsters of 70 to 98 presented songs and dances in semi-annual "Sunset of Life" program at Long Beach. Youngsters of Hollydale Studio, presented by **Peggy Purcell,** danced at Municipal Aud. there, with **Marilyn Plemon** featured . . . Samoan dancer **Tualua Tofili,** now a student at Orange Coast Coll., Santa Ana, did native dances in 2 perf. run of "South Pacific" there.

Audrey Share Dance Theatre entertained guest stars **Marge & Gower Champion, Gene Nelson, Ernest Belcher** at DMA banquet in L.A. with "Strip Polka" and "Standing on the Corner." Miss Share sang the polka, while **Katherine Chianis, Kay Garrison, Leah McIntire, Merrill Anne Reilly, Kay Webb, Audrey Yingling** danced. Boys were **Ernie Cupp, Arthur Nepper, Ted Phillips, Vic Potter, Victor Riolo, Ken Smith . . . John Dougherty** (of 1st resident class, Denishawn House, NYC) did Ted Shawn's "Thunderbird" at Denishawn evening at Ruth St. Denis Theatre Intime. The program featured the dances (done by **Ethnic Dance Theatre** soloists) that Miss Ruth had just filmed in NYC and danced at Jacob's Pillow. **Lalla Lezli** was outstanding in an inspired performance of Yogi.

John Dougherty

DALLAS NEWS

On July 1, for the Starlight Concert at Fair Park, **Jack Harwood** staged a classical pas de deux, "Blanc et Noir" for himself and **Yvonne Chouteau** of Ballet Russe. However, Miss Chouteau was unable to appear due to illness and **Jeannine Tipton** substituted . . . **Wilson Morelli** danced and choreographed a can-can and gypsy number from "Merry Widow" for the July 15 Starlight Concert. Principal dancers were **Gigi Edgely, Alfreda Millat, Ruthanne Hargraves** . . . Dallasite **Texie Waterman** is now appearing in the Versailles revue in NYC . . . **June Wilson,** the 3rd winner of the Alexandra Danilova Scholarship has joined Ballet Russe.

Toni Beck

CHANGE OF ADDRESS

When requesting a change of address on your subscription, please give four weeks notice and be sure to provide your old as well as your new address. Also include postal zone numbers for both addresses. Unlike first-class mail, magazines are not forwarded.

Detroit mother, B.E.M. writes to contact Mary Louise.

CHICAGO NEWS

The **Ballet Russe de Monte Carlo** danced for a week at Ravinia Park and that was the most exciting dance activity of the summer. Anything involving **Alicia Alonso** and **Igor Youskevitch** would be. They just keep improving, bringing new meaning and expression to every movement.

The 4-act version of "Swan Lake" that Alonso and Youskevitch danced recently in Cuba (see p. 24) means they have restudied both the 2nd act and the episode we know as the Black Swan, and one could see it in the luminous clarity of their performance.

Youskevitch danced for the first time the "Don Quixote" pas de deux with Alonso (it had been Franklin's role) and something new was added. Spanish poses punctuated the male variation and they were so smart and came so patly at the finish of each phrase! It was clear that this was the idea of the two stars, for when **Nina Novak** and **Leon Danielian** danced the same pas de deux it had the old look. Alonso and Youskevitch also danced "Giselle" and the 2-act "Nutcracker."

The repertoire seen here was for the most part suited to the outdoor milieu, but one wonders how the hothouse "Scheherazade" landed among the cicadas—especially on a stage which cannot use sets. It was a total loss even if the Chicago Symphony Orchestra made the music lovers happy.

Leon Danielian, who has danced too little in past seasons, was a welcome participant in the engagement. **Alan Howard** had great success, especially in "Bluebird" and "Cirque de Deux."

Nina Novak was dancing well, but she is at a disadvantage in roles shared with Alonso. Who wouldn't be?! **Gertrude Tyven** showed her real if delicate sense of comedy in "Cirque de Deux" and **Yvonne Chouteau** was consistently good. **Irina Borowska** was very Flamenco in "Capriccio Espagnol" and **Victor Moreno** gave a hint of Massine sharpness in the same ballet.

Deni Lamont as Koko in "Mikado" and as leading male in the "Nutcracker's Waltz of the Flowers" proved himself a first-class dancer, which he has been for a long time in less conspicuous assignments. **Eugene Slavin's** Trepak in "Nutcracker" was memorable, and when you can be memorable in a chestnut like that, you're good! **Rochelle Zide** and **Meredith Baylis** are stepping into solo bits in a manner to prove they are the material of which principals are made.

David Tihmar's (see p. 33) in-the-round production of Cole Porter's "Out of This World" was one of the high points of the very lively summer theatre season in this vicinity. **Mia Slavenska** was Night. Her accent was charming when she had lines to say and her dancing was excellent in the several scenes she dominated. Tihmar, with good judgment and much logic borrowed Cole Porter's "In the Still of the Night" for the grand ballet. **Robert Morrow** and **Ken Johnson** partnered Miss Slavenska.

Patricia Hammerlee was the guest star in Tihmar's production of "On the Town." She did the role created by Nancy Walker.

The B'way production of "Silk Stockings" lasted 10 days. The dances credited to **Eugene Loring** just couldn't have been any of his doing . . . **Walter Camryn** assisted by **Patrick Cummings** danced at the Arts Club.

The Midwest premiere of **Gene Kelly's** "Invitation to the Dance" was a benefit for Ballet Guild of Chicago at a special midnight showing in the Esquire Theatre. Many dance celebrities made personal appearances, including Alonso and Youskevitch and the entire Ballet Russe personnel. David Tihmar and his Music Theatre Co. were present as were many of the conventioneering members of the CNADM. Emcee was movie star **Charlton Heston,** who is a well-known ballet fan and the first introduction was made by another balletomane, TV-radio star **Norman Ross.**

Ann Barzel

LONDON DATELINES

Following a successful trans-continental tour that took in Switzerland, Germany and Israel, as well as appearances at the Bordeaux and Holland Festivals, London's **Festival Ballet** commenced its July 11-Sept. 8 season at the Royal Festival Hall. On opening night the Co. gave **Michael Charnley's** "Homage to the Princess" its first London performance. This work, which was created in Monte Carlo on Apr. 18 as part of the wedding celebrations of Prince Rainier and Grace Kelly, is a plotless ballet of no great distinction. Charnley, whose background includes the Ballets Jooss, Sadler's Wells and a spell in America where he briefly studied modern dance, has provided choreography that is fluent and mildly inventive, a bland mixture of classical ballet and elements deriving from modern dance and ballroom jive. **Stan Kenton's** specially commissioned music, sweet and percussive, would be

(continued on page 79)

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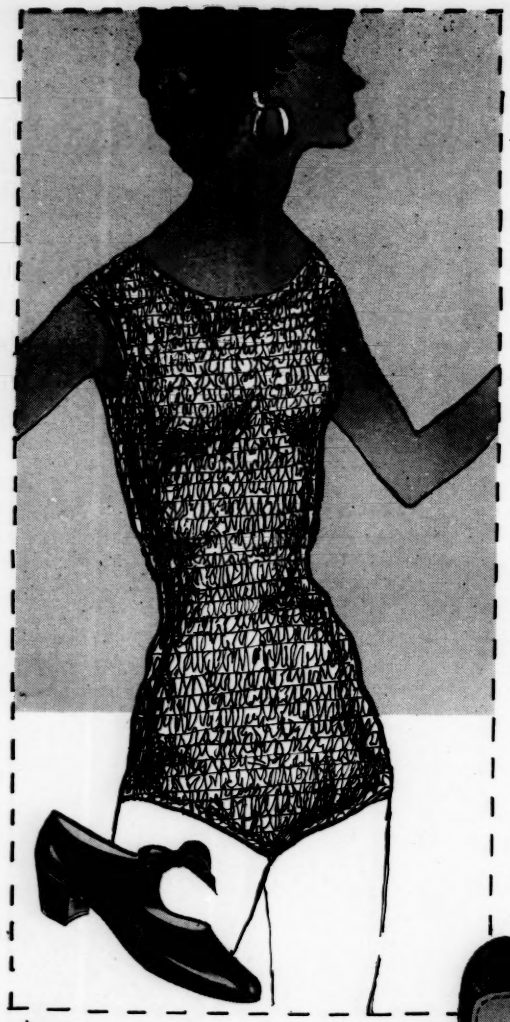

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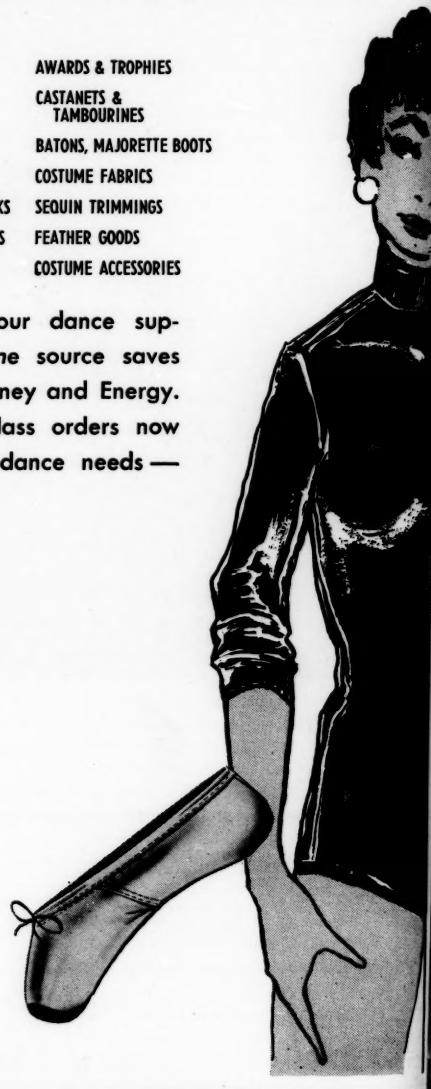

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LOOKING AT TELEVISION

WITH ANN BARZEL

Spirited folk dancing is featured on "It's Polka Time," Friday p.m. network show emanating from ABC's Chicago Civic Center.

A refreshing breeze is blowing in one corner of the television scene. It is the dancing in *It's Polka Time*, which made its debut on ABC network on July 20 and is seen every Friday evening. The show had been a local one on Chicago's WBKB for some time and its fast-rising rating may start a nationwide trend. The unpretentious presentation, the disarming naturalness of the performers, including the emcee's unaffected West Side accent are attracting sophisticates—and not for laughs. The best part of the show is the dancing, which includes ten professional dancers, a guest folk group and a dance team.

The choreographer is Felix Sadoski who came to America with the Polish Ballet in 1939. He has a wide knowledge of character dancing and uses it with flair and flexibility. In his hands authenticity is not threatened even when there is theatrical embellishment.

Although other European folk forms are used, Sadoski draws most often on Polish dances with their expansive and vigorous movements. The keynote is verve and high spirits—booted heels stamping, wide skirts whirling, heads thrown back. There is a hearty wholesomeness about it, far from the hip-rolling, personality exploiting basic to modern-jazz, the most used TV dance form.

In addition to two character dances per evening, the group opens and closes the show and does the station break and commercials. These extras are in peppy polka form, the couples improvising on material worked up by the choreographer.

Mildred and Richard are a featured team on the show. They seem untutored, but have a nimbleness that is pleasant when not on view too long and too often.

Guest amateur groups appear each week. Sometimes they are reservoirs of authentic folk art, often on a high performing level, as in the case of the Russian Club Metro, which includes boys expert in prisatki. In past presentations there have been Lithuanian, Latvian, Serbian, Irish, Tyrolean, Hungarian, Spanish and Scottish groups.

The Sunday night battle of the airways, Ed Sullivan (CBS) versus Steve Allen (NBC) is one-sided as far as we're concerned. Steve Allen has had Bambi Linn and Rod Alexander several times, while Sullivan, long a patron saint and high-bidder for dance, has had little of dance interest all summer.

On July 15th NBC's battle time was taken by *The Bachelor*, a musical starring Carol Haney. (This channel won at our house, for even with several quick dialings to peek Sullivanward, we missed Harold Lang and Joan Holloway who were scheduled for the CBS program.) Miss Haney was choreographer as well as singing, dancing and acting star. She served herself and the play well in a dream sequence in which the efficient secretary blossomed as a desirable dame. Peter Gennaro and an unidentified boy gave Miss Haney excellent assistance.

This business of credits on TV is mystifying, even when one is conscious of the importance of time for the sponsor's "message." Sometimes there is a volume of awards, and again a strange silence as in the case of the *Fred Waring Anniversary Show* on July 24. There were scads of credits but none for a talented dance pair. Also un-named was the boy who appeared with the excellent and acrobatic Charlivels on Julius La Rosa's Aug. 4 show. His dance, character style, included magnificent air turns off one foot.

Among new summer shows with dance groups the most distinguished was the *Frankie Laine Show* (CBS), debut August 1. Edith Barstow is choreographer and she came up with a number of bright ideas on the first show. The three couples looked very adept and their "Look Who's Dancin'" introduction, which included introducing themselves by name and specialty, was handled extremely well.

The *Patti Page Show* (Saturdays-NBC), later replaced by Julius La Rosa, listed Frank Lewis as choreographer for a group consisting of three girls and two boys. They worked hard and expertly in the clichés developed for dancers bolstering singers.

Ernie Kovacs (Mondays-NBC) had the Hamilton Trio ornamenting and enlivening their summer proceedings.

If you have ever caught *The Man Called X*, Barry Sullivan's spy series on film (Dumont) — it is Joyce Vanderveen who is the ballerina in the spy ring.

The June Taylor Dancers on the Dorsey Brothers Stage Show were on pointes July 7th, with Gayle Spear, once of the de Cuevas Ballet, as soloist. She finished up on the piano, at least a novelty.

Liberace has prettied up his show with showgirls and guest dancers. Most noteworthy was San Francisco Ballet's Sally Bailey whose lovely lyric quality came through when she danced to Saint-Saens' *Dying Swan* on June 13th (Dumont).

The Arthur Murray Party is pleasantly diverting if you haven't something terribly important to do. Big name vocalists who boost the rating don't help matters, in fact are invariably a big bore, but Peter Gennaro's frequent appearances and the dance group help matters a great deal. The latter pass as "instructors" and far be it from us to disillusion the general public, but we of the dance persuasion are happy to see familiar faces and well-trained feet of professionals.

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IN THE NEWS

Paris-Match, Gamma

HISTORY IS MADE: During the Paris visit this summer of the ballet from Moscow's Stanislavsky Theatre, the co.'s ballet master, A. Tchitchinadzé (left, above), choreographed—in a record 4 hours—a pas de deux to Debussy's "Claire de Lune" for Paris Opera Ballet stars Michel Renault and Yvette Chauviré. Mme. Paris (foreground) is interpreter. The Paris Opera Ballet is due to perform in Moscow next March, when the Russian choreographer will create a full-length ballet for the French co.

Bill Cogan

VIDEO "PAS DE QUATRE": Among summer TV dance programs on San Francisco's KQED was a performance of the historic "Pas de Quatre" by pupils of San Mateo teacher Olga Ziceva. L. to R., above are Fran Feiten, Julie Laine, Sandra Roveta and Brenda Tonini, as the 19th Century ballerinas Grisi, Taglioni, Grahn and Cerrito.

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"THE THREE MARYS": Boston University this spring sponsored the First Festival of Religion and the Arts, with speakers and performers representing music, dance, drama and the visual arts. Dancers from De Pauw U., Greencastle, Ind., directed by Martha Cornick, appeared in three of the programs. Scene above is from a work on the theme of "The Three Marys."

EXCUSE, PLEASE: On page 29 of the August issue we erred by saying that Swedish modern dancer Birgit Akesson would make her first U.S. public appearance when she danced at Conn. College this summer. We knew better—summer madness did it. Miss Akesson was brought over to appear at Jacob's Pillow in 1955. She's seen above, backstage, with the Pillow's director, Ted Shawn, on Aug. 3, '55, after the first of seven performances there.

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REVIEWS

BY DORIS HERING

The San Francisco Ballet
Jacob's Pillow
July 24-28; August 7-11

The San Francisco Ballet, America's best known regional company, made its way out of the West this summer at the special invitation of Ted Shawn, impresario of Jacob's Pillow. During its three-week stay, the company endeared itself to the Pillow audiences, for Director Lew Christensen has done a fine job of training his young dancers. They wear the classic tradition like an easy mantle.

But Mr. Christensen has done a less consistent job of providing his dancers with a stimulating repertoire, one that would allow them room for artistic growth. The four Christensen works that we saw (we missed *Jinx* and *The Tarot)* did not indicate a fresh or potent creative direction. They were merely neatly contrived études with a certain period flavor.

One of them, *Dryad* (Schubert), was a world premiere. It was also Mr. Christensen's answer to the need for a *ballet blanc.* Based upon a libretto by the company's Artistic Director, James Graham-Luján, *Dryad* was never consciously imitative, and yet it recalled the second act of *Giselle,* the second act of *Swan Lake,* Jerome Robbins' *The Cage,* and Ruthanna Boris' *Will O' the Wisp.*

The most effective moment of the ballet was its opening tableau, with a group of dryads kneeling in worship before a huge gnarled tree. They conveyed an eerie, almost secretive quality that was dispelled as the action began. For in using the romantic ballet devices of endless lateral bourrées and repeated arching lifts, Mr. Christensen failed to find a style suited to his own special subject matter. And he devised virtually the same narrative line for the ballet's two scenes. In both, a young hunter disturbed the seclusion of the arboreal ladies, released their leader from her tree trunk, and met his doom, impaled by a twig.

The ballet was performed with almost solemn devotion by both sets of principals (Christiane Bering and Richard Carter for the matinee and Nancy Johnson and Conrad Ludlow for the evening), but neither pair could keep the work from seeming a little foolish.

In the flimsiness of its theme, Mr. Christensen's *La Gourmand* (Mozart) reminded one of the French court ballets in their declining years. The action emanated from one of those unfortunate mime characterizations—a glutton rubbing his belly, licking his chops, and jabbing girls with his fork. This motivated a series of variations for dancers dressed as foods.

Some of the variations (and the sparkling manner in which they were performed) did manage to rise above the banality of the theme. We liked Fiona Fuerstner's sleek Celery Variation and Louise Lawler's clean limbed Radish. In the ignominious role of a Plucked Chicken, Sally Bailey danced with freedom and elegance. Her legs are beautifully articulated, her back strong, and her moments of stasis nicely poised. Miss Bailey has grown remarkably since her appearance with New York City Ballet in 1953.

As a Pheasant in love with some Wild Rice, Christiane Bering had a challenging variation, which she carried off with fearless aplomb, despite a certain tightness in the neck and shoulders. Richard Carter gave her sturdy support.

Virginia Johnson's Flaming Peach Variation was perfectly suited to her warmth and animation. But like virtually every dancer in *Le Gourmand,* she was hampered by an overly fussy costume. The attire for *Le Gourmand* happened to b by Leonard Weisgard, but he was no mor guilty than the designers for the rest o the repertoire. It is evident that the Di rectors of the San Francisco Ballet wis to avoid the spare look of the New Yor City Ballet and give their performers certain theatricality. But in so doing, the have allowed them to be draped and fes tooned and engulfed in colors that woul make even a fauve painter cringe.

Lew Christensen's greatest asset as choreographer seems to be his keen aware ness of the special qualities of each in dividual dancer. In his *A Masque o Beauty and the Shepherd* (Gluck), he brought out Bene Arnold's firmness o gesture in her solo as Athena, and he accentuated Louise Lawler's gentle lyric ism in her garlanded solo as Aphrodite. For Nancy Johnson as Helen, he created expansive phrases that challenged her abundant strength and firm line. But as an entity, the ballet was a distressingly literal unfolding of the Judgment of Paris theme.

One missed the New York City Ballet's sophisticated interpretation of Mr. Christensen's *Con Amore.* The San Francisco dancers approached its amorous dido with innocent directness. Of all of Mr. Christensen's works, this one comes closest to the idea of court divertissement that intrigues him, and it is certainly the most witty and original in its execution.

Mr. Christensen's admiration for Balanchine led him to include two Balanchine ballets in the Jacob's Pillow repertoire. Both were most welcome.

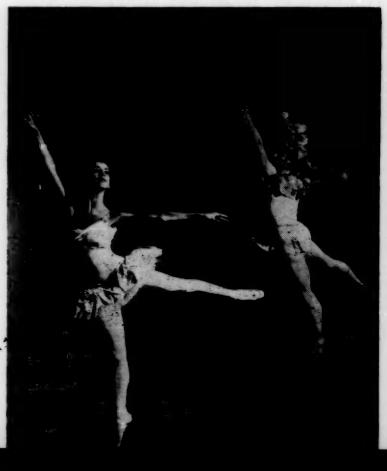
In *Concerto Barocco,* the eleven dancers led by Christiane Bering and Virginia Johnson were technically in remarkable command. Their phrasing was clear, and their approach to the contrapuntal structure secure and balanced.

There would probably have been more

(continued on page 77)

At left: Nancy Johnson and Conrad Ludlow in Lew Christensen's "A Masque of Beauty and the Shepherd."
At right: a scene from "Dryad," which had its premiere at Jacob's Pillow on July 24.

Photos by Jack Mitchell



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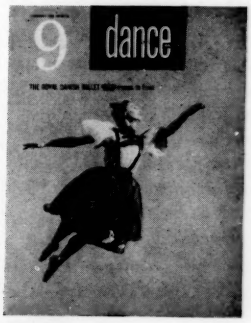

on the cover . . . Mona Vangsaae is one of the leading dancers of the Royal Danish Ballet, which starts a 2-week season at the Metropolitan Opera House Sept. 16. The Jack Mitchell photo shows her in Bournonville's "Far From Denmark" (for more on Bournonville ballets, see p. 38).

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JOHN MARTIN VISITS

RUSSIA

The New York Times, one of the world's great newspapers, apparently believes that an open exchange of information between the U.S.S.R. and the U.S. is a constructive measure towards understanding and friendship between the two countries. Now that a more hospitable attitude exists in Russia, the policy of The Times is expressed in the written coverage of specialists who are sent abroad to get a first-hand view. One of the most exciting sets of such reports has come from internationally famed dance critic John Martin, whose coverage in The Times of the dance as it has been happening during the past twenty-seven years is in itself an important part of that history.

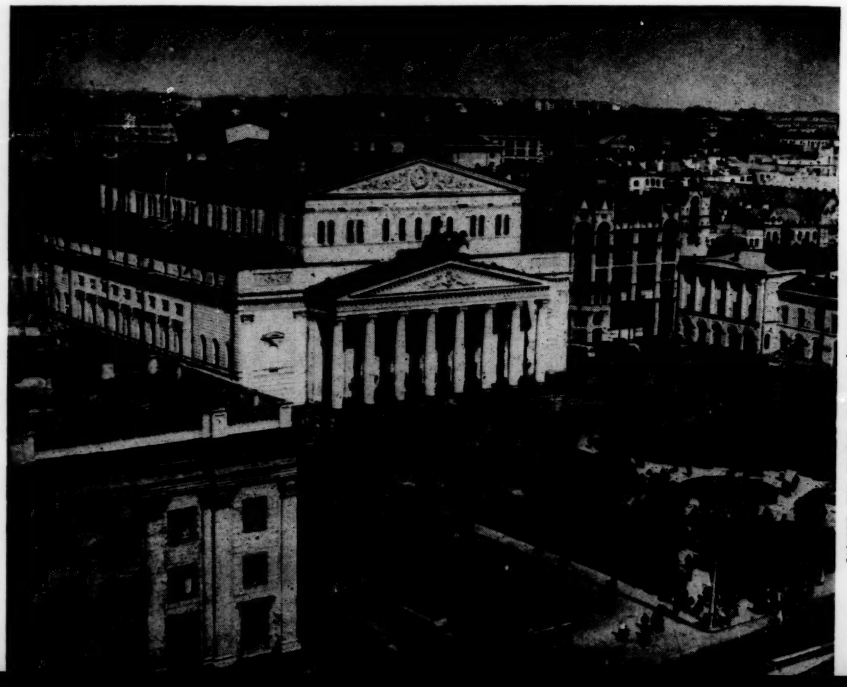
Even someone not intensely interested can imagine how meaningful it would be to see the dance in the U.S.S.R. now. Dance enthusiasts, young and old, still have as their idols and direct artistic forebears that group of Russians who, led by Serge Diaghilev, first startled Paris in 1909. Through Fokine, their most important choreographer, they expressed a break with the then contemporary Russian tradition. That change of direction has been responsible for the birth and growth of the ballet as we have seen it, particularly in England, France and the U.S.

To go back then to the mother country forty years later and see, according to Mr. Martin, that it continued to follow the very tradition against which Fokine rebelled, and that there, for good or bad, exists an artistic entity unlike anything in the world today—a theatre dance form developed in complete isolation and unawareness of the developments we know—what a fantasy!

According to Mr. Martin, who was enormously exhilarated by his two-week visit in the Soviet Union, and who says "I believe it has been the two most fully lived weeks of my life," what he, and his wife, saw there of the ballet is both dreadful and absolutely marvelous at the same time. "It's all so completely different from anything we know here that words can barely span the strangeness." He found it utterly absorbing and is busily urging friends and colleagues to go to Russia, at once. Those who see Soviet companies in Paris, London or elsewhere, he says, will be seeing only a fragment. These dancers, he thinks, should be seen on home ground in all the context and enormity that surrounds them. It is, says he, a thing unparalleled in the world—and for those who really care, he advises, go soon. Surely within the next five years, as the Russian companies go abroad, and as Western companies go to Russia, it is inevitable that there will be changes.

The reports that follow, cabled by Mr. Martin from Russia to The New York Times, are presented here through the special permission of Mr. Martin and The New York Times. We are grateful for the opportunity to present this vivid record of a historic visit. —*Ed.*

The Bolshoi, famed Grand Theatre of Opera and Ballet, overlooks Svedlov Square in the center of Moscow.

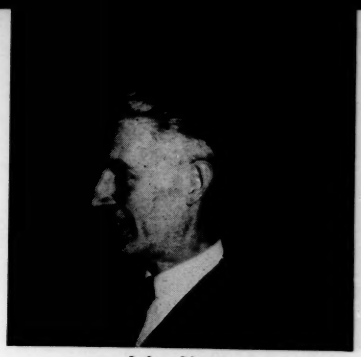


Photos courtesy of John Martin and Sovfoto

Isolated from the western world for forty years, the ballet of the U.S.S.R. is observed and appraised by the dance critic of *The New York Times*.

Reports from Russia

BY JOHN MARTIN



John Martin

MOSCOW:
via press wireless to *The New York Times*

The tourist who goes to Moscow in search of ballet needs only one major item of equipment, and that is an expectation of the unexpected. Speaking from experience of one week here, which is said to qualify one as an expert on the Soviet Union, the following is more or less what will happen to him.

No doubt he knows to begin with that he wants to see the famous Bolshoi Theatre Ballet and its equally famous school, the somewhat lighter and more experimental ballet of the Stanislavski Theatre and the much talked of folk ballet and school of Moiseiev. But advance information about specific seasons of these organizations is certain to be nebulous and contradictory away from Moscow. Ultimately he will simply have to believe the prognostications that best suit his purpose and get going.

When he arrives in high enthusiasm he will probably discover straightaway that the Stanislavski Ballet is enroute to Paris, that Moiseiev is touring in Crimea and his school is closed for the summer, and that though the Bolshoi will run until the end of June, the theatre is occupied, during the week to which his visa commits him, by a festival devoted to a decade of Armenian art. The playbill of the affiliated theatre known as the Filial indicates nothing but operas for the entire week. The Bolshoi School has just presented its graduation recital and is now engaged in the term examinations from which visitors are rigidly excluded.

This is the crucial moment. If he books passage for home on the next plane as might seem logical, he will simply exhibit his insensitiveness to the psyche of Moscow. His proper procedure is rather to throw himself upon the mercies of "Intourist," that indispensable agency which provides remarkably amiable and efficient men and women to look after his complicated needs in a strange land, and to keep his eyes open for unforseen stones to be turned. If he is lucky enough to turn up an ingenious and experienced colleague in addition, his program will materialize quite amazingly.

Curiously enough, the playbill of the Filial will prove to be in error and there will be two ballets there that week after all. By a happy chance, Marshal Tito will have arrived just the day before for a state visit, and the Armenian show will be dislodged from the Bolshoi for a gala ballet performance in his honor, with no less than three ballerinas in the cast. One morning he will find himself actually watching the examinations of two classes at the impenetrable Bolshoi School. And one evening he will find himself in, of all the unlikely places, the splendid Georgievski Hall of the Kremlin at a state reception for Marshall Tito, with two pas de deux by members of the Bolshoi Ballet on a special program.

It will not matter too much under the circumstances that in the social chatter of several hundred brilliant personages concentrating on a quarter of a mile of tables laden with food and drink, two sopranos, a baritone and an ensemble of twenty-one violinists are completely inaudible.

As for dancing, he may have to stand on tiptoe to see some of it, but if lovely Raisa Struchkova is dancing with her husband, who is choreographer Alexander Lapauri, the latter will have been prepared for the situation and will carry her much of the time well above the heads of the crowd in a series of remarkably high and sustained lyric lifts.

Thus what promised to be a barren week will have brought forth three ballets and five ballerinas, among them Lepeshinskaya and Plisetskaya as well as Struchkova. It could not possibly have been planned as well.

Ballet itself will appear to him, at his first glimpse of it, astonishingly like the handsome and dramatic city itself with its spacious concepts and its marked contrasts. The ancient gold towers of the Kremlin shine in the city's center, while its perimeter is punctuated by a dozen spired skyscrapers in a kind of modern architectural exultation. In between lie streets so broad it requires two green traffic signals for pedestrains to get across. There are acres of open and imposing squares and an energetic promise everywhere that the new city that started to rise out of an old one in 1935 continues to have vigorous plans under way for the future. The people who talk about it have an air of complete and long-time intentess on an immediate job that occupies them above everything else. Quite apparently they have as yet neither means nor mind to dress to match their city's style. Nothing could be more irrelevant to be sure than Paris fashions in a community concentrated on putting first things first in a big creative job, but absence of some equivalent lends an incongruous touch of blowziness to an otherwise impressive picture.

The ballet is strikingly similar in character. Technically, it is incomparably brilliant, with tremendous vitality of body and spirit. As an analogy to the vertical accents of the city's skyscrapers, it has developed a system of acrobatic lifts that defy gravity and every reasonable concept of normal muscular strength of the human body. Scenic productions are comparably spectacular and the very stage of the Bolshoi is exciting in size and proportions.

But the standard of design is as lacking in chic as the apparel of the people in the streets. Finer details of choreographic execution, finesse and subtlety are inclined to be secondary in the dancers' practice. Nevertheless, for all the elements of Barnum and Bailey and "the last days of Pompeii," the dancing itself is superb and breathtaking.

But of course the tourist who expects to see any of these things in Moscow must come with a pretty strong expectation of seeing almost anything else. That is the way it seems to work.

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Maya Plisetskaya, seen by John Martin at the Bolshoi in "Laurentsia" (above), he describes as "technically out of this world . . . as much at home in the air as on the ground" . . . The melodramatic story of a Spanish village dominated by a tyrannical soldier-prince has "dozens of divertissements in both classic and folk style . . . stunning use of large group movements. The stage fairly vibrates with vitality from curtain to curtain."

MOSCOW'S BALLET ATTENDED BY TITO

Yugoslav Leader and Soviet Chiefs at Special Fete—Dancers' Virtuosity Hailed

MOSCOW, June 4—Thanks entirely to the state visit by Marshal Tito it was possible tonight to see a ballet performance in the Bolshoi Theatre. Otherwise all this week the theatre is taken over by the Festival of Armenian Art, and the resident ballet and opera productions are confined to a near-by affiliated theatre.

Because of the presence of the Yugoslav President and his wife, together with President Kliment E. Voroshilov of the Soviet Union, Premier Nikolai A. Bulganin and Nikita S. Khrushchev, first secretary of the Soviet Communist party, the spectacle in and around the auditorium rivaled that on stage. Huge spotlights and many cameras flashed and crowds inside and outside cheered. But the spectacle on this magnificent stage could meet almost any conceivable competion for sheer excitement. A simple pilgrim to this mecca of balletomanes finds his eyes still popping and his jaw still dropping an hour after the curtain has fallen.

The ballet of the evening was *Laurentsia* latest addition to the Bolshoi repertory. Based on a play by Lope de Vega with music by A. Krein, it was first produced in Leningrad in 1939. But this is a new version with choreography by Chabukiani. The ballet itself, however, is relatively unimportant. What is overwhelming is the size and style and vigor and breath-taking virtuosity of the company.

Bravura Is Praised

For American audiences that consider thirty-two fouettes brilliant a new word will have to be found to describe this kind of bravura. The girls hurl themselves halfway across the stage at boys who catch them in any attitude and everybody manages to maintain an air of ease and charm in the process. Variations by every soloist involve jumps and turns of the greatest difficulty, but after a moment's rest each of them is back and at it again all smiles and poise.

The choreographer has outdone himself in devising effective passages for them. He has also made stunning use of large group movements, and the stage fairly vibrates with vitality from curtain to curtain.

The story is a highly melodramatic one of a Spanish village dominated by a tyrannical soldier prince who has his way with a pair of girls, one of them on her wedding day. In the final act he gets his comeuppance from the entire village, men and women alike, armed with axes, knives and clubs, and his palace is burned as they rejoice in their vengeance.

Certainly there is never a dull moment even though there are dozens of divertissements in both classic and folk style during which the story is forgotten. It is so dramatic when it turns up again, however, that nothing has been lost.

The cast contains no less than three ballerinas. This is an indication of the general scale of the work. Instead of a grand pas de deux we have here a grand pas de six, and so on all the way through.

The title role is danced by Maya Plisetskaya, who can only be described as technically out of this world. She is lithe and slender and as much at home in the air as on the ground. What she accomplishes in more than one of her variations is frankly incredible. Her two colleagues, Struchkova and Taborko, are also admirable—the former especially for her brilliant allegro and the latter for her playing of a stunning dramatic scene. Neither of them, of course, has the opportunities provided for Plisetskaya.

High-Voltage Style

The men are also extremely strong technically and make remarkable partners in the most acrobatic lifts on record. What is noteworthy is they do not emerge as acrobatic at all but remain well within the total high-voltage style. The biggest male role falls to Bregvadze, who does

some phenomenal air turns. There is a delightful performance in a lighter vein by Kashani, and the villain is ably played by Levashev.

The conductor was U. F. Fayer, who has the reputation of being the best ballet conductor in Russia. How much of all this is fine art and how much pure virtuosity, this reporter is at the moment unequipped to say. Not until his eyes have returned to their sockets and his jaw has resumed its natural position can analytical judgment be attempted.

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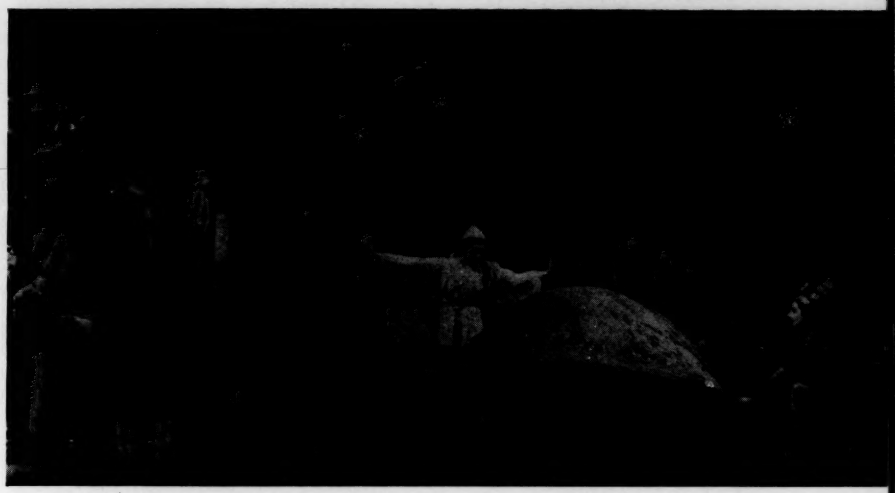
BOLSHOI'S BALLET DOES TATAR WORK

"Shurale" Is Performed at the Filial, Theatre's Branch— Production Has Vigor

MOSCOW, June 7—Just behind the right shoulder, as it were, of the Bolshoi Theatre stands its somewhat smaller branch known as the Filial, which at the moment houses all its opera and ballet productions. Its artists are exactly the same as those of the parent theatre—from ballerinas to corps de ballet—but the repertoires are not interchangeable because of the difference in the houses themselves.

The large theatre is, of course, a far more exciting place, with its gleaming red and gold decorations and its mammoth stage, where fantastic spectacles of stagecraft, including fires and floods, are quite usual. The Filial, however, is a handsome house in white and gold and if the rake of its seats is not exactly relaxing, at least it guarantees that no spectator will be able to drowse, under whatever provocation. Its stage is small only by comparison with that of the Bolshoi itself, and it can come up with a pretty spectacle of its own. In *Shurale* for example, the climax is a huge forest fire that is nothing to underrate.

Backstage at the Bolshoi between scenes, 70-year-old dancer A. Bulgakov chats with members of the younger generation, pupils of the theatre's ballet school who are also about to go on stage.



"Shurale," seen at the Filial in Moscow, tells the story of an evil wood spirit who steals the wings of a bird maiden who has come to play in the forest. Adapted from a Tatar poem, with music by a Tatar composer, Mr. Martin found here "many of the roots from which Fokine's repertoire stemmed, however much he grafted new stock upon them." . . . "Everyone involved, both on stage and in the orchestra pit, is vital and vigorous and authoritative, there are no empty spots to allow for a single yawn."

Emphasis on Dramatic

Shurale is no great shakes as a ballet, and local balletomanes are unanimous in deprecating both it and its ballerina on this occasion, N. V. Chistova. Nevertheless, one foreign visitor, while realizing the shortcomings of the ballet itself, found the entire production full of interest and even of revelation. Here, for one thing were evident many of the roots from which Fokine's repertoire stemmed however much he grafted new stock upon them. Here, also, is an approach to form and movement that is clearly typical of Soviet ballet, however many other approaches there may also be. It places its chief emphasis upon dramatic story, theatrical spectacle and, as far as movement is concerned, a balance between folk dancing on one hand and extraordinarily brilliant and difficult technical inventions in the academic medium on the other.

This particular story is adapted from the classic Tatar poet G. Tukaya, and its music is by a Tatar composer, F. Yarullin. It tells the story of a flock of birds who doff their wings in the forest and become maidens for a bit of recreation. Shurale, an evil wood spirit, steals the wings of one of the bird maidens and would capture her except for the intervention of a handsome huntsman, who takes her off as his willing bride.

Rescued by Huntsman

But even in this voluntary captivity complete with Tatar dances and wedding festivities she longs for her wings once more and is lured away by Shurale to find them. The huntsman rescues her this time by burning the forest and destroying all the Shurales inhabiting it. Thus convinced of the huntsman's love, she throws her wings into the flames and becomes his forever.

Here are specific echoes and reminders of *The Firebird* and *Prince Igor* as well as many other elements of that background so definitely Fokine's, from which he bent every effort to pull away.

The style is far from subtle, and the choreography by L. V. Yakobson is sometimes frankly corny, but there are mag-

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nificent passages of acrobatic adagio that leaves one breathless. Leonid Zhdanov is a husky and hearty partner who can throw Chistova into the air above his head and catch her in a kneeling position on his shoulders. There are a dozen other things of equal virtuosity, and Chistova is equal to every demand.

V. A. Levashev is a malign but exceedingly nimble villian who can hang from tree limbs in all sorts of precarious fashions. There are also stunning lifts by four men, and when the excitement gets going it is really something. But these exhibitions of strength under control of skill are apparently an integral part of ballet practice hereabouts. And don't think for a minute they are not wonderful, even if by way of penalty one has occasionally to watch some Loie Fullerish scarf devices or some rather routine and extended wood nymph ensembles.

One beauty of these full-evening ballets is the essential leisureliness of their construction. Though they are not in any sense slow they undertake a theme and develop it until there is not another drop of juice in it. But everybody involved, both on stage and in the orchestra pit, is vital and vigorous and authoritative, and there are no empty spots to allow for a single yawn. How anemic ballet in America suddenly looks in retrospect!

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SOVIET BALLERINA RECEIVES OVATION

Olga Lepeshinskaya Wins Moscow Audience for Her Dancing in "Coppelia"

MOSCOW, June 8—It was definitely Olga Lepeshinskaya night at the Affiliated Bolshoi Theatre tonight.

The ballet was *Coppelia,* but that was immaterial, for the star was applauded to the echo every time she so much as lifted a hand, and it would obviously have made no difference in what ballet she happened to be lifting it.

Flowers were thrown onto the stage as she danced several times during the evening and flowers are rare and precious in Moscow. Other dancers shared in the enthusiasm to some extent, especially G. K. Farmanyants, who had the role of Frantz. But Lepeshinskaya is one of the most popular of all the Bolshoi galaxy, and the evening was unmistakably hers.

Candor compels the admission that none of it was that good by many a mile, but there is no denying that Olga Lepeshinskaya is a charming artist, a charm personality and a wonderful perfor She brings a nice comedy sense an winning soubrette manner to the role Swanilda, and it is easy to see why is adored.

Hers is a personal and a friendly She not only sells it, but also actu delivers it into the audience's laps. quently she walks down to the curt line, looks the spectators in the eye all but talks to them. If this sounds pardonable it is actually disarming irresistible.

An Expert Dancer

As a dancer she is expert and, like the rest of the Bolshoi school, technic strong and clean. Her grand jetes virtually splits in the air. She never d a single turn if she can make a dou one serve. There is not a great deal virtuosity possible for Swanilda in t version until the last act variations co along, but the technical underbase is ways reassuringly present.

As for the ballet itself, it would be pleasure not to bring the matter up at It is frankly a poor *Coppelia.* Surprisin enough in Moscow it has been de-dra tized until there is nothing whatever interest in the story and a great deal simple stalling. The libretto has be edited by A. Kuznetsov, who has rea watered it down. Coppelius is now hearty burgher who persuades Swanil to pretend to be the doll just to te Frantz. That will give you some idea.

The last act uses all the familiar div tissements in one form or another a brings in several more besides, includi one by a stageful of children. Worki up to a smash finish, Frantz does ev air turn in the book and Swanilda co up with thirty-two very rapid fouett None of the choreography is distinguish and the result is a fairly dreary eveni Except for Lepeshinskaya, of course.

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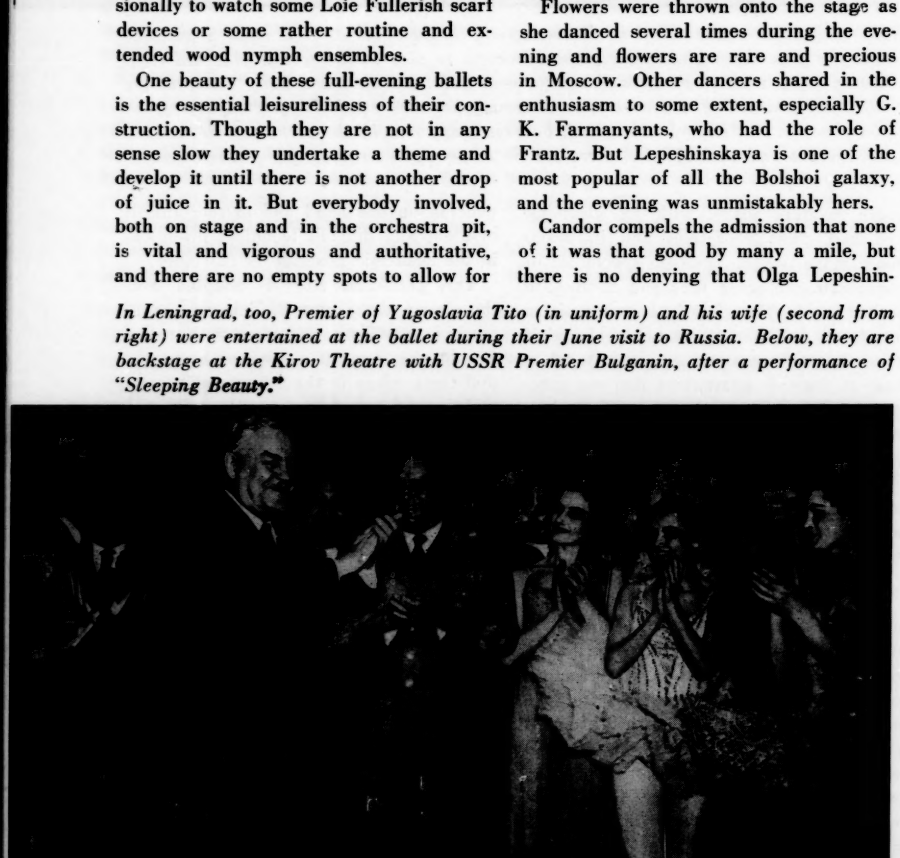
THE DANCE: MOSCOW

Ballet at the Bolshoi Accents Bravura Style

MOSCOW . . . [*Coppelia*] is the on one of the three ballets [seen in Moscow that had no attractions, beyond the p formance of its star, for a visitor fr

In Leningrad, too, Premier of Yugoslavia Tito (in uniform) and his wife (second from right) were entertained at the ballet during their June visit to Russia. Below, they are backstage at the Kirov Theatre with USSR Premier Bulganin, after a performance of "Sleeping Beauty."



overseas. Though many of the regular balletgoers protest their lack of relish for both the other works here dealt with (and it is easy to see that they might pall with repetition), their very unfamiliarity of approach has interest for a stranger. It is true that they are long and leisurely and contain, as by formula, folk dances galore and every divertissement that can be fitted into the general outline. Nevertheless they have a good old hammy charm that warms the heart of anybody who is stimulated by the smell of honest grease paint. Then, too, they are performed with conviction and wonderful vitality.

And that brings us to the main issue —performance. Beyond the characteristic élan that has made Russian ballet a watchword in the Western world since 1909, there is a technical range here of which the Western world has not yet dreamed. Quite regardless of the uses to which it is put, it is in itself immeasurably exciting. Call it acrobatic, if you will, for, considered objectively, that is what it is. But when it is seen in performance it rises logically as the high accents of a general standard of movement that is itself keyed high, and there is no breach of style whatever. Not every scene, of course, is given over to bravura; there are hours of miming and character dancing as well. But when its moments arrive, it gives a fresh meaning to the word bravura.

A whole new approach has been made to lifts. The men are incredibly strong (though otherwise not very interesting), and are continually supporting their partners over their heads with straight arms through elaborate series of figurations. They seem at times to be virtually human trapezes upon which the girls perform. There are tossings into the air, dives and leaps and catches in every imaginable attitude.

Variations only begin with such kindergarten stuff as thirty-two fouettés. Choreographers must sit up nights racking their brains for combinations and alterations of standard steps that will top what anybody else has devised previously. And when a soloist has the stage he or she (for the girls are as brilliant in their own line as the men) never stops with doing

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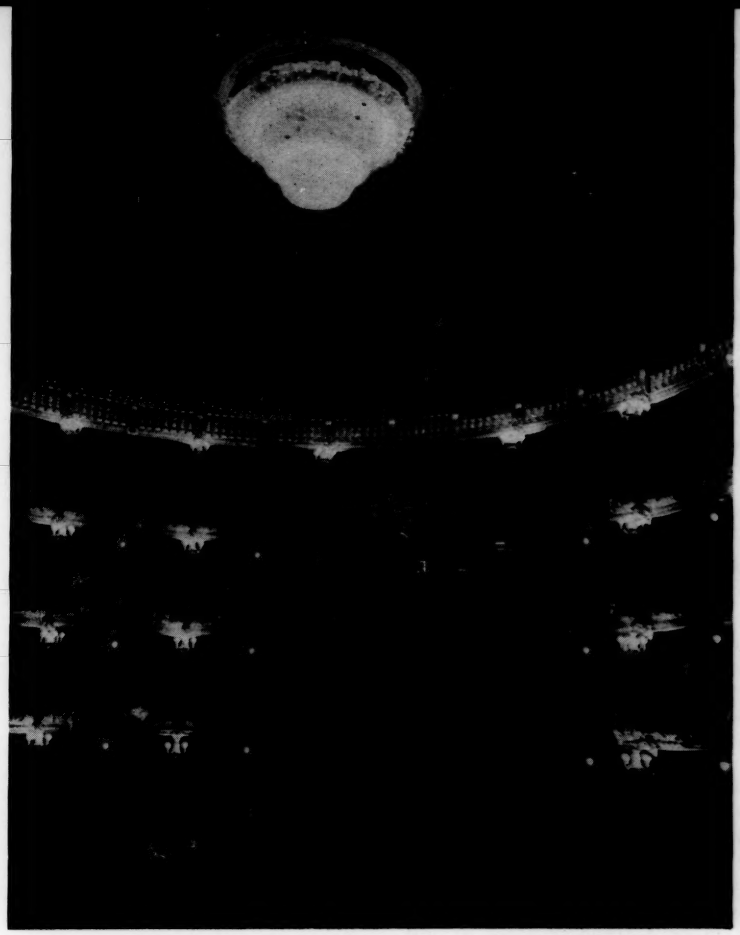
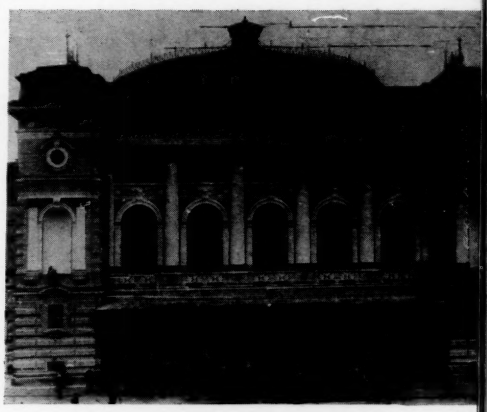
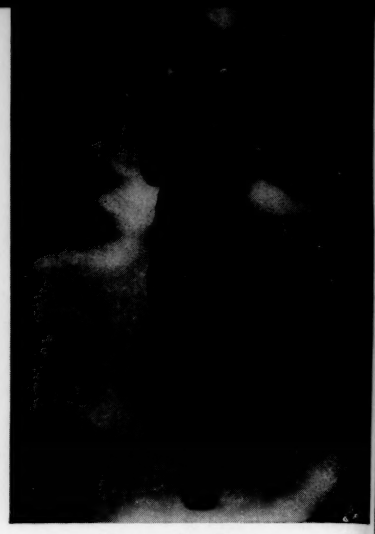




Leningrad's Kirov Theatre, formerly the Marinsky, seen from the outside (right) and inside (above) has been the home of some of the ballet's most important history. Still "all white and gold and crystal with delicate turquoise upholstery," its audiences, once composed of the aristocracy, now consist of working people and trade union members who vie for tickets to one of the city's favorite entertainments. Leningrad, says Mr. Martin, is still "the ballet capital" of Russia.

Natalia Dudinskaya and Constantine Sergeyev were seen by Mr. Martin in "Giselle" at the Kirov Theatre which, as the Marinsky, saw the premiere of Petipa's classic in 1887. While the American critic found dramatic motivation clearer and relationships between the characters more valid, he thought the performances were "broad, downright and without poetry."

Natalia Dudinskaya



Constantine Sergeyev

a trick once, but does it sixteen times, or three times around the scene at top speed, before going into another trick almost as difficult. And when they finish there is no appearance at all of fatigue; after a brief exit while another scene is played, they are back at it again.

Space is not available to go into detail about individuals. Maya Plisetskaya in the title role of *Laurentsia* gives a virtuoso performance that is quite incredible. Local balletomanes consider it her best role. They feel that she lacks the necessary lyricism for *Swan Lake* (which she herself considers her best), and that would seem to be a sound objection at first glance. A new version of *Swan Lake*, however, is now in preparation for her and will be seen here the last week in June and later at Covent Garden when the company visits London. . .

Ulanova, incidentally, dances only rarely these days. She is at the moment in poor health. As she is well along in her forties, rumor has it that she may be gradually removing herself from the picture. This, of course, is only rumor, as virtually all ballet news is here.

But as to one rumor there can be absolutely no doubt, and that is that this is a fabulous company.

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THE BALLET: SPECTACLE in LENINGRAD

"The Bronze Horseman" Is Historical Pageant

LENINGRAD, U. S. R. R., June 10—There could scarcely be a more fitting ballet with which to begin a visit to Leningred than *The Bronze Horseman*, even if it means going to the Kirov Theatre at noon on a Sunday to see it, for it is a ballet about Leningrad itself.

It was created five years ago as a joint commemoration of the 250th anniversary of the founding of the city of Peter the Great and the 150th anniversary of the birth of Aleksander Pushkin, who wrote the poem from which it derives its theme. The horseman of the title is a statue of Peter on a rearing charger that stands facing the Neva, and is symbolically the guardian of the community.

Since the production was designed thus as a double-purposed piece d'occasion, it cannot be upbraided for not being much of a ballet. In four acts and eight scenes plus prologue and epilogue it lasts a full three hours and is another of those exuberant theatrical spectacles so dear to the Russian heart.

It begins with the launching of a ship in the early eighteenth century, with Peter himself very much in command of things. It ends a hundred years later with a stupendous flood, in which debris floats past, a swimmer succumbs, men row toward safety in boats of various sizes, and realism prevails while choreography vanishes.

There is a story told of a visiting ballet expert from Paris who in the midst of this lengthy scene turned to his companion and whispered: "What a beautiful art the ballet is when it is well danced!"

In between the spectacular episodes is the tale of the ill-fated love of Eugene for the charming Parasha, who is destined to be destroyed by the rising waters. When at the end he curses the Bronze Horseman for his personal tragedy his curse is returned by the horseman and Eugene falls dead. What is the romance of two individuals against the survival of the great city?

There are obvious correlations here with the siege of Leningrad in World War II and the stalwart heroism of its resistance, and if it is all done in the broad terms of pageantry it is moving nevertheless. It is impossible not to be touched when the epilogue gives us a panorama of the present city and finally a drop curtain depicting the well-known statue of the young Pushkin seated in a chair as if perhaps he were himself surveying its beauties.

The dancing is easily accounted for. There are as a matter of course some lively Russian folk dances and an amusing Dutch dance in the first scene, and a little Columbine and Harlequin bit by Galina Kekisheva, one of the leading younger dancers, and G. V. Navarov. The second act contains some agreeable dances by Parasha's friends and a stunning pas de deux by Parasha and Eugene, that is Nonna Yastrebova and Boris Bregvadze. Themes of this last recur as visions during Eugene's agony and death, with fine effect.

Miss Yastrebova, though not one of the company's top ballerinas, dances ably and with charm. Mr. Bregvadze, upon whom most of the ballet depends, gives a completely persuasive performance and manages to insert into his dramatic scenes some brilliant turns, fast, high and vigorous, and keep them within the mood of the piece. Last week he appeared in Moscow as a guest in the gala performance of *Laurentsia* for President Tito of Yugoslavia. But here, under less glamorous circumstances, he showed himself to far greater advantage.

No doubt the city itself, the subject of his concern on this occasion, had something to do with it, for it is a warm and winning place, less brash and bustling than Moscow, mellower and more urbane

in atmosphere, architecture and especially people. Proud of being the cradle of the revolution, it succeeds also in retaining much of its old-world grace.

The Kirov Theatre, which was formerly the Marinsky, where some of the world's most important ballet history was made, is something of an epitome of it. All white and gold and crystal with delicate turquoise upholstery and tinting, its inherent elegance is clearly inviolable. The Bronze Horseman does well indeed to guard all this.

The audience, consisting in large measure of young people, responded heartily to the performance. Balletomanes, according to regular practice, rushed down the aisles at the final curtain, shouting enthusiastically. Pink-faced girls led by a stout-voiced Valkyrie cried bravos for the handsome Mr. Bregvadze, and one strong-armed partisan of Miss Yastrebova hauled back and hurled a bouquet at her feet across the 20-foot orchestra pit, to the consternation of the retiring musicians. They do like the ballet in these parts.

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BALLET: STOLID 'GISELLE'

Leningrad's Version Is Lacking in Poetry

LENINGRAD, June 12—*Giselle* at the Kirov Theatre, with Natalia Dudinskaya in the title role, adds another link to the international chain of performances of this old stand-by of a ballet that recognizes no boundaries.

This one is of particular interest because in 1887 in this theatre, then known as the Marinsky, Petipa first staged his version of the work, and from that version stem most of the other versions now extant. Even this one has undergone obvious changes over the generations. The old stylized vocabulary of mime has been replaced almost entirely by realistic pantomime, as it has indeed in all the other Soviet ballets, and there is scarcely a trace remaining of the characteristic Petipa style of movement.

Dramatically, however, this is far and away the clearest and most logically developed version of the story yet seen. In several pantomimic scenes that have been eliminated elsewhere, we are made really to understand the situation, the relationships between the characters and many minor points that usually have to be taken on faith. These scenes could not add more than ten minutes to the total playing time, and make all the difference in the world to the dramatic credibility of the piece.

Choreographically, there are also a number of brief additions here and there and innumerable minor differences. Generally speaking, they, too, are definitely beneficial, especially when they involve the ensemble. Albrecht is somewhat the loser, and shifting emphases occasionally make both Myrtha and even Giselle herself less effective. But on the whole the balance is in the Russian version's favor, without doubt.

As to the performance, that is another matter. The approach is broad, downright and without poetry. Heine and Gautier and the romantic revolution might never have existed.

Dudinskaya is not a lyric and emotional dancer, but a brilliantly technical one. The balletomanes hereabout consider Giselle to be ideally Ulanova's role, but that is small comfort, since Ulanova dances only rarely these days and almost never undertakes Giselle.

But if Dudinskaya, who was a classmate of Ulanova, never touches the heart in her performance, she dances superbly. It is difficult to believe in the characterization; the little pleasant maid has a cropped blonde permanent and wears diamonds in her ears. She is indeed neither more nor less than a ballerina in action from curtain to curtain, but she gets some fine effects.

The mad scene is unusually realistic and fairly chilling in spots. The second act is all pyrotechnics, with a trapdoor by which she appears and disappears briskly; an apparatus, high overhead in the foliage, that allows her to lean far over the stage as if she were truly aerial; a stunning lift in which an invisible partner carries her swiftly across the back of the stage, and several quite beautiful lifts in which Albrecht holds her at arm's length above his head in horizontal position as if she were flying. Her foot on point is not perhaps what it once was, but she is light, fleet and in every sense a virtuoso.

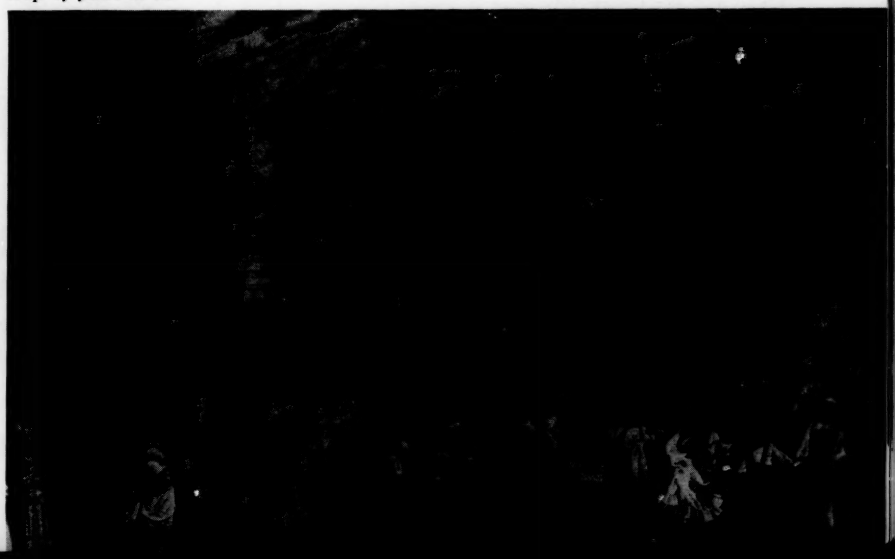
The Albrecht of K. M. Sergeyev is played with a fine grace, but danced less ably than might be expected of one who is rated as the top man of the company. Like Dudinskaya he is not as young as he once was, but unlike her he allows it to show a bit in his dancing.

N. A. Kurgankina does a fine job of Myrtha, and so do M. N. Shamsheva and M. A. Trushina as her two companions. The miming is excellent throughout, with top honors going to B. V. Shavrov for an outstanding Hilarion (known in this version as Hans).

The house was packed to the roof, and such wild enthusiasm can scarcely be imagined. Applause continued almost literally as long as the curtain was up, and Dudinskaya had only to begin a passage to start the cheering. Apparently her multitude of fans knew in advance that she would finish it well. When the cur-

(continued on page 58)

"The Bronze Horseman," in four acts, four scenes, prologue and epilogue, lasts a full three hours. It celebrates the founding of Leningrad by Peter the Great 250 years ago and the 150th anniversary of the birth of Aleksander Pushkin. "One beauty of these full-evening ballets is the essential leisureliness of their construction. Though they are not in any sense slow, they undertake a theme and develop it until there is not another drop of juice in it."



WHO BUYS BALLET MUSIC ON RECORDS?

BY ROSALYN KROKOVER, Author of "The New Borzoi Book of Ballets"

Record manufacturers are notoriously closed-mouth about what sells or does not sell. But a casual look at the catalog will tell even an inexperienced observer that the record companies obviously have found a big thing in ballet music. Victor has a tremendous selection, from super-deluxe albums to single disks. Mercury has been specializing in deluxe editions of full-length ballets. Angel has a special, elegantly-packaged *Homage to Diaghilev* set. Decca, Westminster and other companies also have representative lists. Anybody desirous of doing so can get a complete *Swan Lake* or *Sleeping Beauty*, something not encountered on the ballet stage today (really complete to the last note, that is). He can get multiplicities of any standard ballet played by the world's greatest orchestras.

In this great new field of ballet records, we set ourselves the provocative mission of exploring why these disks are put out and who buys them. The results we encountered were often surprising.

One can take for granted that record manufacturers do not engage in business as a philanthropic venture. They make what they think will sell; and the fact that they make so many ballet records proves there is a healthy market for them. David Oppenheim, the artistic and repertoire director of Columbia Records, goes so far as to say that ballet music has the broadest market of any type of classical disk today.

But, Mr. Oppenheim hastens to add, the purchaser will almost always buy a ballet disk for the sake of music rather than the dance elements involved. Remy Van Wyck Farkas of London Records echoes the statement. London has released a great number of ballet disks, is enthusiastic about their sale, and plans to continue the series "in a big way."

"People like happy music," says Mr. Farkas, "and what music can be happier than music that has been composed for, or adapted to, dance?" He is, of course, here referring to scores like *Good Humoured Ladies, Gâite Parisienne* and *Beau Danube* rather than dramatic ballets. "In opera the consumer is very picky. If he is a Wagnerite, that is it. No amount of persuasion will sell him on Verdi. And so on down the line. Ballet buyers are much more flexible."

Two American companies are contracted to specific ballet orchestras and their conductors (Capitol, with Ballet Theatre and Vox, with New York City Ballet). But comparative figures for sales of records bearing an actual company's name versus other records are hard to come by, though John Coveney of Capitol told us: "The sale is never overwhelming but it is constant. Our special coordinated promotional campaign with the Ballet Theatre tour does help sales in the cities during performances." But to the contrary, most professionals—both record makers and managers of record stores—think that actual performances generally have little bearing on sales. *Swan Lake, Nutcracker, Gâite, Petrouchka*—all enjoy a steady sale whether or not a ballet company is in the vicinity with live performances of these works.

There are occasional exceptions, of course. Should a new ballet with a contemporary score be a hit, there would be a demand for that particular record during the ballet season (as happened with *Fancy Free*). The ballet classics, however, have a steady sale, just as do Beethoven's *Fifth* or the Tschaikovsky *Piano Concerto in B Flat Minor.*

Gradually one comes to the conclusion that interest in ballet music on records is primarily because of the music itself or because of its hi-fi value. A certain segment of the record-buying public is primarily interested in sound, and will buy anything that will show off their 50-watt amplifiers and seven-way speaker systems. An example is Mercury's recording of *Nutcracker*, which, according to one shop sold better than any other expensive album because of its exceptionally realistic sound. (But the hi-fi addicts are omniverous, and will purchase the recording of a freight train almost as readily as a *Nutcracker;* they are not primarily interested in music. They went wild over the sound of the dancer's foot-work in the capitol disk of Antheil's *Capital of the World.)*

Once a score created specifically for a ballet is accepted as music on its own terms, it will sell. A superior performance or recording of such works—*Petrouchka*, say, or *Daphnis and Chloe*—will have more bearing on the popularity of a disk than a successful revival of the ballet itself.

The manager of a large New York record store was discussing ballet records and their sale. "One thing I can tell you," he said. "If we look into the record booth and see the customer pirouetting or making like the Swan Queen, we figure the chances for the sale are slight."

What he was trying to say, and it was an opinion echoed by several of his brethren in the industry, is that generally speaking, dancers are not record buyers.

Naturally some dancers do buy records. But the companies seem to think they would have slim pickings if they depended on their profits from sales to the balletomane alone. They feel that the only records that dancers consistently buy are functional: records that can be used in the classroom and the like.

Nevertheless, everybody is happy about the new ballet record trend (something not in evidence during the 78 r.p.m. days). Record companies like to make ballet records. They are infinitely easier and less expensive to produce than operatic recordings, and they command a wide sale. One record executive considers ballet music "a highway to the classics," and thinks it will be an influence on future sales of purely symphonic music. Contemporary composers like the trend; they have a good chance to get their ballet music on records. The customers obviously like the idea or they would not be buying the records.

And it is very possible that all this interest will eventually pay off at the box office of ballet companies. Take the music lover who has never been to a ballet performance but who buys certain recordings and saturates himself with the Tschaikovsky and Stravinsky ballets, the Strauss and Offenbach compilations, even modern works like *Undertow* and *Appalachian Spring*. Certainly the time will come when he says to himself: "I wonder what they are like on the stage?" And another balletomane may be born.

As for the dance enthusiast—any day now he will realize the enormous store of treasures that have already been stacked up for him. *THE END*

on the terrace of her Havana apartment with "Champagne" . . .

ALICIA ALONSO IN CUBA

The greater part of the dance audience has known Alicia Alonso for many years as *prima ballerina* of Ballet Theatre and, since 1955, as the star of Ballet Russe de Monte Carlo. Less well known generally is her parallel existence with her own company, the Ballet de Cuba. From 1948, when it was started, until last year the group was called Ballet Alicia Alonso. The name change was made in deference to a helpful national subsidy and a growing local interest and pride in the company. A happy example: Not long ago a group of real estate men presented Miss Alonso with a large piece of valuable property on which to build the permanent school and student residence for which she has been hoping for many years.

The Ballet de Cuba's repertoire is extensive, consisting of several full-length productions of the classics, including *Giselle, Sleeping Beauty* and *Swan Lake* (recently staged by Mary Skeaping), as well as numerous original works by Alicia Alonso, by brother-in-law Alberto Alonso and by sister Cuca Martinez. Husband Fernando Alonso, Director of the Company, continues to guide its course even while the ballerina travels with Ballet Russe. With numerous guest stars, at different times, the Ballet de Cuba, headed by Alonso, has toured Latin-America and appeared often in Cuba.

Youngest of four children, Alicia Alonso started to dance when she was a child and stopped seriously only for one terrible year in which blindness threatened *(the harrowing story is told in our December '53 issue)*. Today, at her height, dancing in brilliant rich maturity, she is among the handful of those who are rightfully called "the world's leading ballerinas."

At the age of fifteen, she was married to school friend Fernando Alonso. Their nineteen-year-old daughter was married last year. With the exception of the studio study on page 27, the photos on these pages show Alonso at home in her Havana apartment and at work preparing for Cuban concert and TV performances

Rucet

examining some of her treasured ballet accessories . . .

this past spring and summer.

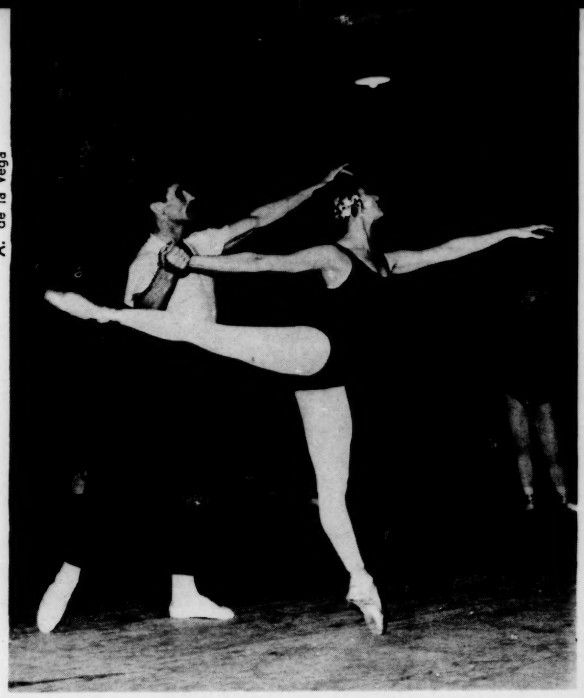
The Ballet de Cuba, with the incomparable Igor Youskevitch as guest artist, had great success in April and May performances. (Igor Youskevitch has an additional interest in coming to Cuba—his incorrigible enthusiasm for deep-sea fishing.) After returning to the States for Ballet Russe summer engagements, the stars joined the Cuban group again for a July *Swan Lake* performance before a capacity audience of 6,600 at the Blanquita Theatre. They were scheduled for still another appearance in August, this time of a full-length *Coppelia,* to be presented before an international medical convention meeting in Havana at that time.

There has been talk in Hollywood of a full-length film of Alonso's life ever since *This Is Your Life* presented the dramatic story over a year ago. While that is still being discussed, CBS-TV is going ahead with plans for a 90-minute dramatization this fall, date not yet announced.

Alicia Alonso has been given many awards. One of her most treasured is the Carlos Manuel de Cespedes medal, Cuba's highest civilian honor carrying with it the title of Dama, and citing her as one of Cuba's most distinguished citizens.

(over)

Husband Fernando, daughter Laurita and ballerina polish some Alicia Alonso awards.

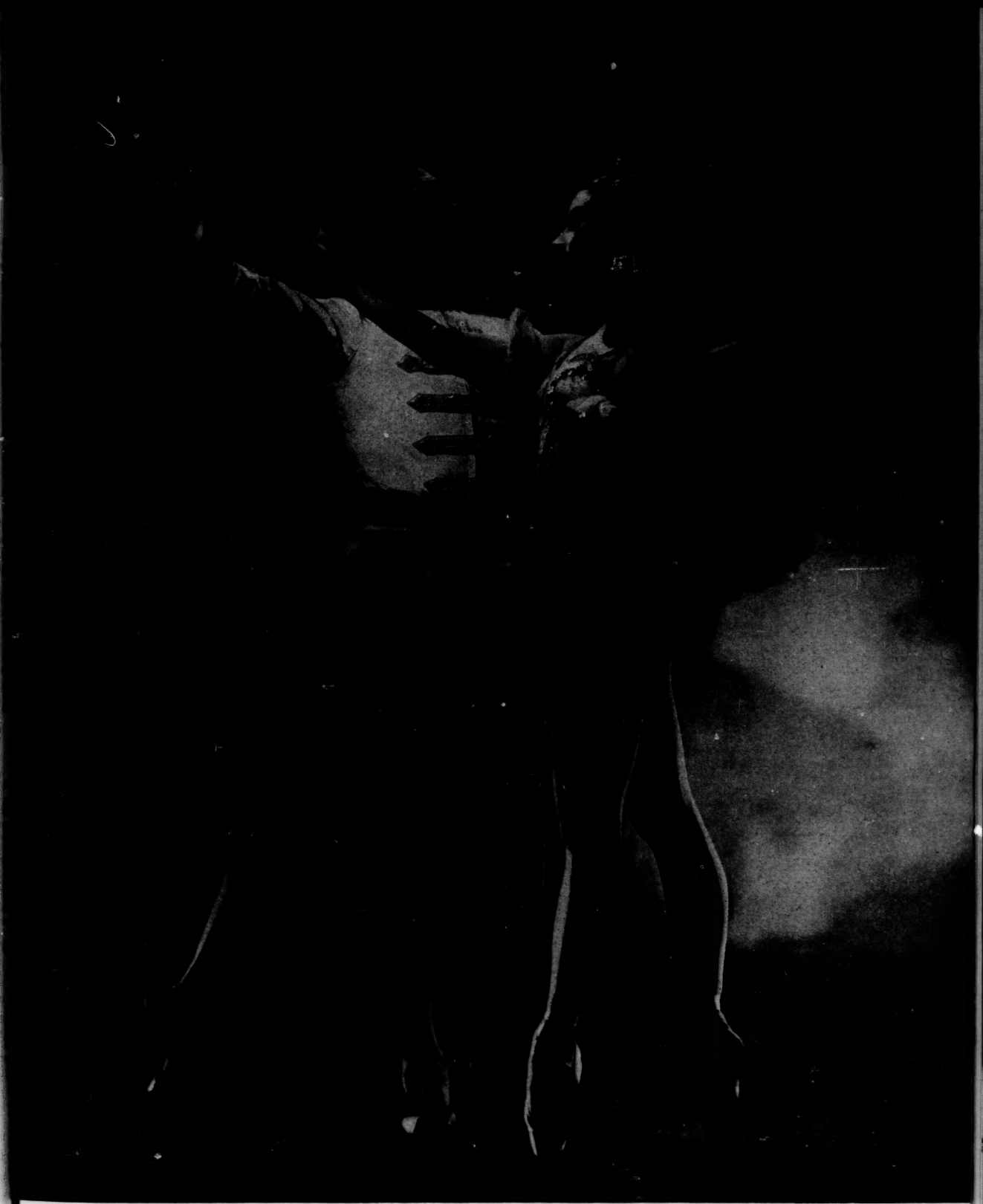


A. de la Vega

At right, guest artist Igor Youskevitch and Alicia Alonso rehearse "The Nutcracker" and "Swan Lake" pas de deux for spring performances on Cuban network CMQ, while members of the Ballet de Cuba, including (left to right) Sylvia Dubroca, Carmen Prieto and Luisa Hernandez, look on.

Below: Alonso and Youskevitch rehearse the tender marriage scene of "Romeo and Juliet" with choreographer Alberto Alonso. Newest addition to the Ballet de Cuba's repertoire, "Romeo and Juliet," premiered on May 13, uses the Prokofiev score. On opposite page, a new Maurice Seymour study of Alonso and Youskevitch in "The Nutcracker" Pas de Deux.

(Cpposite) M. Seymour



Twenty-six-year-old Kenneth MacMillan has a word with the conductor at Sadler's Wells' rehearsal of "Noctambules."

KENNETH MACMILLAN

An on-the-scene Appraisal of England's Young Choreographer

BY MARY CLARKE

"Whom the gods wish to destroy, they first call promising" wrote Cyril Connolly. Perhaps Kenneth MacMillan's greatest stroke of fortune has been that, aged only 26, he has already arrived as a genuine choreographer. His earliest works were made for an experimental group, the Sadler's Wells Sunday Choreographic Group, and were shown to a private audience. They were immediately acclaimed and within a very short space of time MacMillan had been invited to do a new ballet for the Sadler's Wells Theatre Ballet. In the space of three years he has added three more works to that company's repertory, created a major ballet *Noctambules* for the Sadler's Wells Ballet at Covent Garden and staged another of his early ballets, *Laiderette*, for the Ballet Rambert. He has worked for television and even for television "commercials" — tiny sequences employing dancers and dancing to advertise commodities. He has given no one time in which to call him promising; from the beginning we have had to judge him by the highest standards.

Training for choreography is always advocated by serious students of the dance and there is no doubt that instruction can help greatly to put a young creator on the right path. But in almost every case of a real talent emerging the training has been self-imposed, being obtained rather from the trial and error and experiment in the studio and on the private stage than from sitting at the feet of a master. MacMillan would probably say that the impulse was his own; the experience was provided by several years work in the large company of the Sadler's Wells Ballet which taught him how dancers can be used for choreographic effect; and the guiding hand since his first essays has been that of Ninette de Valois, always the practical woman of the theatre who knows what will work and what won't work on the stage, who has prejudices and pre-conceived notions but will always admit a mistake if she makes one and is the first to congratulate and encourage when success is achieved.

The most striking, and the most satisfying and encouraging feature of MacMillan's work is that he thinks as a choreographer. Everything is envisaged from the beginning in dance terms, so that the motivation comes from the right department and is not imposed upon a dramatic or purely musical conception.

His first ballets were studies in slightly eccentric, sometimes macabre, sometimes wildly funny movement to music by Stan Kenton. The dancers adored them, the

PHOTOS BY ROGER WOOD

audience, stimulated by a new association of classical ballet and jazz idioms, was immediately interested. His first story ballet, produced by the Sunday Choreographic Group, was *Laiderette* a sad little tale of a pierrot child who, under the cover of a mask, enjoys for a little while the pleasures of society until her ugliness is revealed and she becomes again a social outcast. There was a heart to this, as well as intelligence, and since that time MacMillan has developed both his choreographic and dramatic power at equal measure.

Dances Concertantes, for the Sadler's Wells Theatre Ballet, employed the Stravinsky music written originally for Billy Rose's *Seven Lively Arts* (and danced then by Markova and Dolin). A lively blend of classical, character and jazzy movements, the ballet kept the young dancers in a state of perpetual motion that was exhilarating if a wee bit exhausting. MacMillan invited a young Greek painter Nicholas Georgiadis to design the costumes and setting and thereby introduced to London ballet audiences an artist as gifted as himself. They worked together again on MacMillan's next ballet, *House of Birds*, a more complete realisation and a ballet already firmly established in the repertory. Based on a fairy tale by Grimm, *House of Birds* tells a rather frightening story about a girl who is lured by an evil Bird Woman inside a haunted house and is there transformed into a bird. The girl's lover succeeds in entering the house and releases all the captive birds who peck the Bird Woman to death. The captive birds are then freed from the spell and regain their rightful shape as young men and women. The gorgeous glowing colors of Georgiadis' setting, and the costumes for the birds, with their huge and brilliantly coloured wings, welded this ballet into a veritable jewel of the theatre. Suddenly we realised how we have been starved of colour in the ballet in recent years; the peacock blues and greens, the pinks, tangerine and blazing sunshine yellow were breathtaking in their intensity.

These works were impressive in themselves but the next MacMillan-Georgiadis creation, at Covent Garden, was to overshadow them both. *Noctambules* was presented on March 1st, 1956, and has already won an international reputation. John Martin has recorded his high opinion of the ballet in the *New York Times;* some visitors from the Bolshoi Theatre in Moscow were so dumbfounded that the ballet is to be included in the Sadler's

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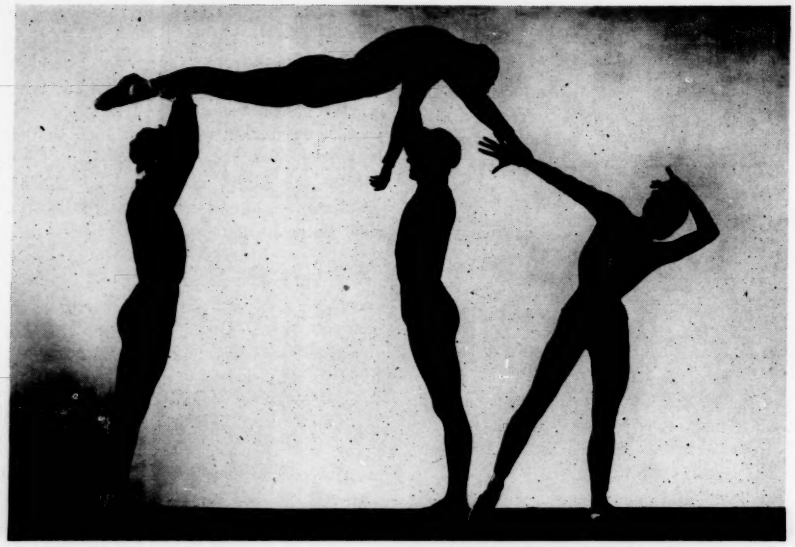
"Noctambules" tells a macabre tale. Below: Hypnotist Leslie Edwards, restores the youth of the Faded Lady, Nadia Nerina.

De Marney



"Somnambulism", an early MacMillan work to music of Stan Kenton, has recently been revived and added to the repertory of the Sadler's Wells Theatre Ballet. At left: Third Dream: Premonition.

Wells repertory for Moscow later this year.

The ballet is about a mad hypnotist who is angered when his performance fails and turns his magic powers on the audience. Strange things happen as the hypnotised characters dance their hopes or ambitions. At the end the hypnotist seizes a faded beauty who had flowered again under his spell and carries her away. The other people run from the theatre, all except a young couple who liked what happened to them and wish to continue the dream. The hypnotist's pathetic little assistant, discarded and useless, runs desperately round and round the stage until the curtain falls.

The ballet is intensely strong in its impact of dream and disillusion. The dramatic action is underlined by the music, especially composed by Humphrey Searle. The setting, first the outside of a little back street theatre, then the stage and auditorium of that theatre, is carried out in strange and uncomfortable colours of blue, purple, green and black. In its grasp of story and actual staging it is a mature work and it has been superbly interpreted by the dancers. The very power with which it establishes a strange and unhappy world may, however, prevent it from enjoying great popular success at the box office.

That he is equally able to toss off a happy and captivating ballet was demonstrated by MacMillan a few months later when he made *Solitaire* for the Sadler's Wells Theatre Ballet. Called "a kind of game for one. . . ." this enchanting piece of frivolity concerns a young girl, basically alone, who attempts to join in the dances and games of other people but finds herself at the end, as at the beginning, solitary. The cloud over the sun as she finds herself rejected is a slight one, however, and the loneliness is not dwelt on. The mixture of vigorous, sportive, sentimental, jazzy and just carefree dancing is admirably presented. The ballet is danced to Malcolm Arnold's easily tuneful *Suite of English Dances* and is decorated in fresh candy colours by Desmond Heeley.

These are major works for the stage, but MacMillan has also experimented in interesting fashion on television. His *Turned Out Proud*, a show for dancers, was the best piece of dancing designed specifically for television that has yet been seen in this country. And he brought the same *expertise* and careful attention to a three-minute short advertising soap powder!

His next assignment is not at present settled but there is a new ballet to be done for Covent Garden and several tempting offers for work in other fields of the theatre. The tall young man with the big brown eyes, gentle voice and completely unpretentious manner has all the world before him and he has an artistic humility and underlying seriousness that should enable him to go just as far as he wishes. Let it not be thought, though, that he is an introspective young sober-sides. He is one of the funniest people who ever enlivened a party and he is the only Sadler's Wells dancer who has ever approached the comic genius on-stage of Robert Helpmann. His gift of comedy has not yet been fully exploited in his creative work, but one suspects that he could do a wonderful job of directing a lively, comic musical. All that is in the future, but one special privilege of being "in on" the beginning of a career is that there is so much to look forward to.

THE E

SWEDISH ROCOCO

BY JOHN NEFF

THE UNIVERSE: (L. to R.) Europe . . . Africa . . . America . . . Asia

On June 14, 1956, just outside of Stockholm, a Gala Performance was presented at Drottningholm Palace in honor of the guests of the King and Queen of Sweden. Among the 300 invitees who filled the tiny jewel-box 18th Century theatre were the Queen of England, the Duke of Edinburgh, Princess Margaret of England, Princess Margaretha of Denmark, Princess Sybilla of Sweden, the Crown Prince and Princess of Norway, Prince Bernhard of the Netherlands. In the exquisite little court theatre, in which setting and machinery are still in a perfect state of preservation to accomplish all the mechanical magic necessary to Baroque ballet, Mary Skeaping, Director of the Swedish Royal Opera Ballet, by request of the King of Sweden, had arranged a ballet performance. The libretto Miss Skeaping used was a simplified version of a ballet called *Cupid Out of His Humour*, which had been presented before Queen Christina of Sweden in 1649. As a compliment to Queen Elizabeth, the music was chosen from the works of Henry Purcell.

The ballet was introduced by four magnificently costumed and stylized courtiers who represented the Universe (see photo above) paying homage to Cupid. The story goes on, in complicated fashion, to reveal an argument between Diana and Venus over Cupid's caprices and ends with Jupiter descending in a cloud to reconcile the two goddesses, while mischievous Cupid, undaunted, escapes for further adventures. The principal dancers were Ellen Rasch as Diana; Elsa Marianna Von Rosen as Venus, and Bjorne Holmgren as Cupid. The costumes were based on drawings of Berain, from the National Museum, and beautifully made by the costume department of the Royal Opera. The dance style was the "noble" one in use at the end of the 17th Century —that very important era when the court amateur was being replaced by the professional dancer. The emphasis was especially strong on the turned-out leg,

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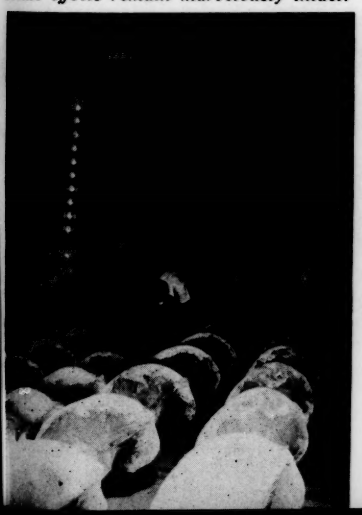
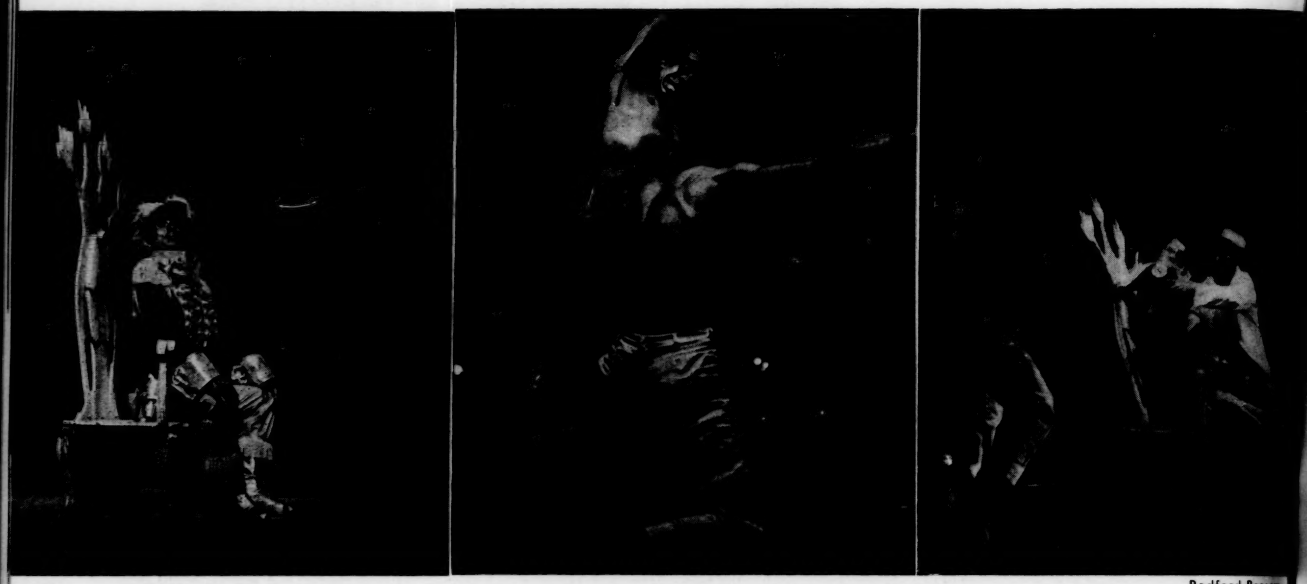
BACKSTAGE: Assistants roll the "waves" for a stormy sea scene at the Drottningholm Palace Theatre, where 18th Century scenic effects remain marvelously intact.



THE AUDIENCE: At the June 14 Royal Gala, the guests included (first row, L. to R.) Princess Margaret of England, the Duke of Edinburgh, the Queen of Sweden, Prince Bernhard of the Netherlands, Queen Elizabeth of England, the King of Sweden, Charlotte-Josephine of Luxembourg, and Crown Prince Olav of Norway.

IN THE NEWS



Radford Bascom

"EMPEROR JONES": An event marked by important Pan-American artistic collaboration occurred on July 12 and 14 at the Empire State Music Festival in Ellenville, N. Y. when renowned Brazilian composer Heitor Villa-Lobos conducted his commissioned score for the premiere of "Emperor Jones," new José Limón work. The 20-minute Haitian composition, based on O'Neill's play, opens (left) with Limón, proud and fearful Emperor, on the throne. In terror (center) he dreams that he kills a white man (Lucas Hoving). In the end, he dies, tortured by his own thoughts, and is flung back on the throne (right) as the white man finally possesses it.

PILLOW OPENING: The dance world and VIP's of the Berkshire area traditionally gather for Ted Shawn's opening-of-the-season party at the Jacob's Pillow Dance Festival at Lee, Mass. The photo, at right, of this summer's gathering shows pianist-composer Jess Meeker seated in the foreground and, standing in the center, Robert Morrow and Miss Slavenska, ballet stars of the opening bill.

John Van L

Matthew Wysocki

"THE BALLAD OF BABY DOE": One of the West's most colorful legends, the rags-to-riches-to-rags story of Baby Doe Tabor, has been made into an opera by composer Douglas Moore and the late John Latouche, librettist. The opera had a smash-hit run during July at the Central City Opera House, the actual theatre where Colorado's silver king, H. A. W. Tabor, and Baby Doe, his beautiful second wife, reigned over frontier society of the Eighties. Above: Hanya Holm, director and choreographer, chats between rehearsals with scenic designer Donald Oenslager at Central City's historic Teller House. Below: A scene from the opera showing Tabor and friends cavorting in front of the opera house entrance.

DIRECTOR TIHMAR: The past summer was David Tihmar's 5th season as director of the Music (in-the-round) Theatre just outside Chicago. Dancer and choreographer, with an acute awareness of movement, Tihmar has given distinction to the several dozen musicals he has directed. During the summer season, Tihmar meets the demand of producing a new show fortnightly. Below, a scene from "Oklahoma!" The resident co. this year included Harriet Okonek, Harriet Spitz, Judy Meyer, Diane DeLacey, Gloria Shegenda, Mary Frizzell, Carol Jurisic, Dean Diggins, Orrin Kayan, Ronald Frazier and Kenneth Johnson as soloist and choreo. assist.

Mer-Jac Photo

BRIEF BIOGRAPHIES: ***a monthly series about dancers you should know***

Photograph by Zachary Freyman: Text by Saul Goodman

ANTHONY MORDENTE

What does a young man do when he is *premier danseur* material, but he is only 5'3" tall? He joins a large ballet company in the somewhat limited capacity of character dancer. Or he carves out an independent career with surprises all along the way. The latter, at least so far, seems to be the path of Anthony Mordente, whose strong classic technique and small stature have combined to make him an unusually busy free lance dancer. He is only two years out of high school, yet independent choreographers have done works especially with Tony in mind. And he has been featured in three shows at the Radio City Music Hall, where his brilliant, highly charged dancing easily projects through the huge theatre.

Actually, Tony's whole dancing career goes back only seven years. When he was thirteen, his mother decided that he needed an additional outlet for his abundant energy. He was given tap lessons at Nellie Cook's school in Brooklyn. His appearance in one of the school's annual recitals brought him to the attention of Don Farnworth, who offered him a ballet scholarship at the Chalif School. Farnworth was a big help to Tony, for he, too, is short and could readily understand Tony's problem.

With only two years of ballet training, Tony applied for entrance into the School of Performing Arts and was accepted on a one-year probationary basis. It wasn't long before audiences were taking notice of him in the school's annual performances, for everything he did seemed so easy. He danced with energy to spare.

By the time he graduated in 1954, he could negotiate the demanding batterie of the *Blue Bird Variation;* he won the school's annual ballet award; and in the final year danced in Lillian Moore's *Children's Games* and Robert Joffrey's *Umpateedle.* During the same dance-filled year he appeared at Jacob's Pillow; performed in Robert Joffrey's full evening of ballets; and was the cavalier in *Dancing Princesses* choreographed by Iris Merrick for NBC-TV.

His dancing in the New York Summer Dance Festival that same year brought him a scholarship from the Ballet Theatre School. And early in 1955 he was featured for nine weeks in two consecutive shows at the Radio City Music Hall. The next summer found him at Camp Tamiment, which has helped to hatch so many well-known dancers. Under choreographer Danny Daniels he gained valuable experience in the weekly shows where he not only danced but acted. His return to New York in the fall brought with it a role in the NBC-TV danced opera *Griffelkin,* with choreography by Robert Joffrey.

Last May, when Job Sanders' new work, *Street-corner Royalty,* was premiered on the Ballet Theatre Workshop, there was a violent solo for a boy playing the part of a taunting street urchin. In the dim lighting it was hard to see his face, but the driving energy, the alert way of cutting through the air, the sense of dancing-bravado, could belong only to Anthony Mordente. Robert Joffrey's *Workout* on the same program also made use of Tony, emphasizing the lighter, more puckish side of his talent.

How this unconventional career will develop is of much interest. Will a major company find a satisfactory way to use his talents? Will a special company eventually be built around this young man? What is the future for this young man with a future?

COMMUNITY DANCE ORGANIZATIONS

BY JANE CRONIN BOUTELLE

At last year's 2nd Conference on Creative Teaching of Dance to Children at the 92nd St. YM-YWHA, a panel discussion on "Building Community Public Relations" uncovered a great interest in information on community dance organizations.

The author, a speaker on this panel and a member of the fast growing and very successful Westchester Dance Council felt that such great enthusiasm for establishing and improving community dance groups should be encouraged. With this in mind, she sent questionnaires to community associations now in existence and to dance-minded citizens in other areas where a properly directed dance organization might well become an integral part of community life.

The following article, based on the two sources of inquiry mentioned above, can serve as a guidepost for the many apostles of the dance who hope to focus attention on this art at the community level.

Volunteer dance organizations at the community level are sprouting in many cities and towns throughout the United States today. They are particularly evident in suburbia where taking an interest in one's community and working together for an idea and a common goal is the way of life.

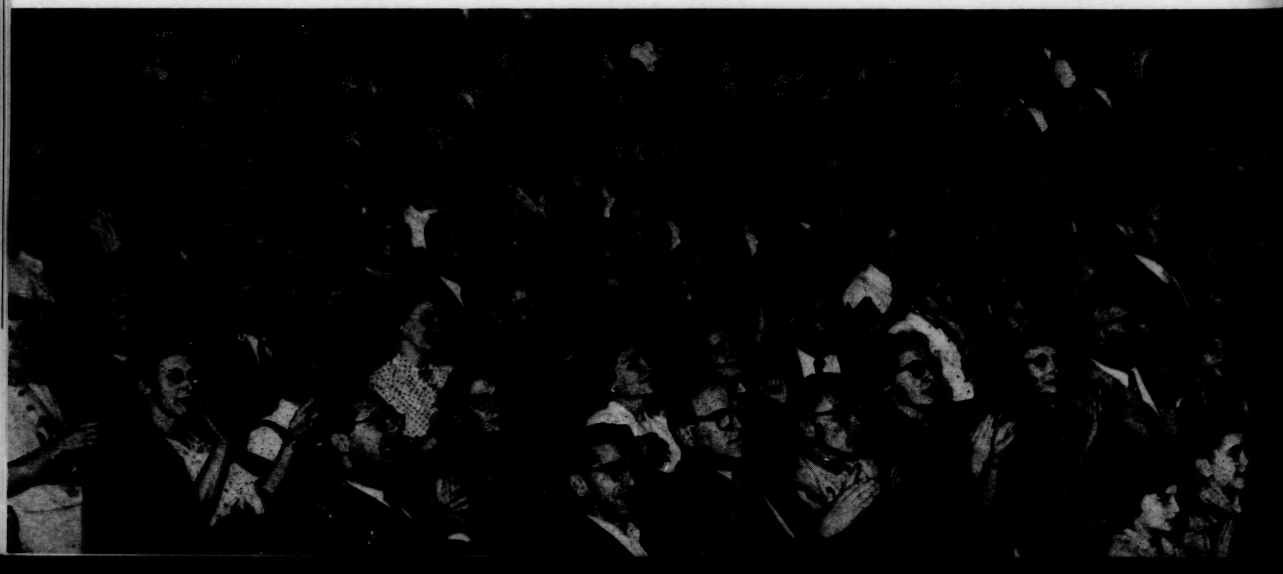
Parents represent the bulk of the volunteer manpower behind these organizations. Mothers, many of whom have danced in school and college programs themselves, consider dance classes and exposure to professional dance theatre a vital cultural experience that their own children must have! When they find the dance opportunities in their locality limited, they band together to do something about it.

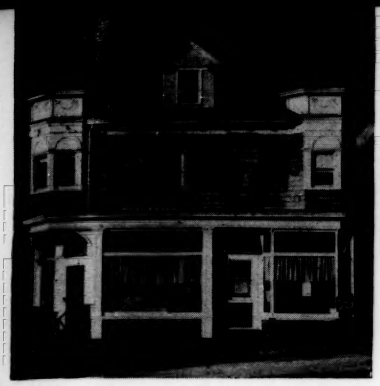
In New York's Westchester County, parents were the predominating group in the formation of the *Westchester Dance Council, Inc.* The Council is an educational, non-profit organization which sponsors a variety of dance events. During the past year, the Council has enriched the cultural offerings in the county by presenting the Merry-Go-Rounders for children, the José Limón Co. for teenagers and adults, an evening of dance films, a lecture-demonstration by Lucas Hoving and Ruth Currier, and a dance workshop series led by Norman Lloyd of the faculty of the Juilliard School of Music.

Cooperative effort is a necessary adjunct to a dance organization's responsibilities in a community. Collaboration with other community agencies in presenting a program or service can be a stimulating and rewarding experience. Recently, the Westchester Recreation Commission invited the County Band, County Chorus and the Dance Council to join in presenting a Spring Music Festival. In the process of working together, new friendships developed which will out-live the pleasurable evening of music, song and dance enjoyed by the audience.

Professional associations for teachers of dance are not to be confused with the dance organizations devoted to the cultural needs of a community. Teachers are frequently active members of both groups for very different reasons. Membership in one or more professional associations keeps them abreast of the latest methods of dance pedagogy. But a local volunteer group presents the opportunity to extend the dance experience of students beyond the confines of the studio, and into the community. In addition, since such

An interested family audience . . .





Like most of the community groups mentioned in this article, the North Shore Community Arts Center has its own home . . . in this case, in a quaint wooden building in Roslyn, L.I., seen at left.

PHOTOS BY TED TESSLER

groups firmly support the idea that dance has much to offer each individual, it is not surprising that teachers of dance are often charter members and active volunteers in their community association.

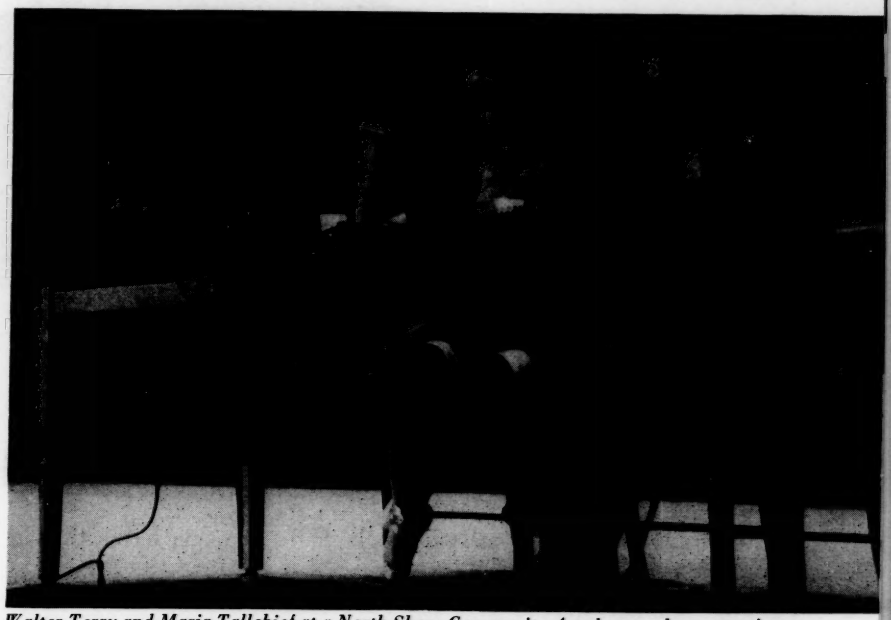
Teachers of dance have always been an energetic influence in the *Chicago Dance Council* which meets monthly from October through May. As the group endeavors to cater to a variety of dance interests, they have offered such monthly meetings as a "Hoe Down" with square and folk dances called by Bill Brooks; a social dance afternoon with instruction by professional dancers Patty Pugh and Paul Costello; a lecture-interview with Walter Terry; and a demonstration in primitive dance by Jimmy Payne & Co. When a ballet company on tour arrives in Chicago, they are welcomed at a reception given by the Council and the Chicago Ballet Guild.

Not to be overlooked in the community dance organizations is that facet of the membership who are often referred to as balletomanes or dance enthusiasts. They are predominant in suburban community associations, where they work diligently to bring good dance theatre to their own doorsteps.

Some organizations provide a special classification for students; others permit group memberships at a slightly higher fee. The Westchester Dance Council services over three thousand people through its group membership.

Like the people who sponsor them, community dance organizations come in all sizes and shapes. Despite their differing formats, they all have one thing in common — an interest in meeting the local dance needs to the best of their abilities. Such groups fall predominantly into three categories; the creative arts organization; the performing organization; and the membership organization.

The creative arts organizations are primarily concerned with engaging children in a series of classes which expose them to music, dance, drama and art. The credo of *the Creative Arts Group of West Orange, New Jersey* — "a child who is given the opportunity to learn to be creative — whether it be in the field of art, dance or music — will grow into a more productive adult," is a belief shared by innumerable groups engaged in exposing youth and adults to the creative arts. Many settlement houses, "Y" groups, P.T.A.'s and children's theatre organizations list creative arts classes as an important part of their program in building better citizens for a better community.



Walter Terry and Maria Tallchief at a North Shore Community Arts lecture-demonstration

A rather unique example of a creative arts organization can be found in Westchester County, New York where the County Recreation Commission sponsors a creative program for young people that travels to areas which have a need for this activity. Their *Arts in Action* program is designed as a fun time for after school discovery in the arts and is presented with the cooperation of the area's P.T.A.

Most performing organizations serve a dual purpose. They provide an outlet whereby the dancers of the community both amateur and professional can work together in performance. Then, by presenting programs of dance in the schools, hospitals and clubs of the community, they function as ambassadors of dance education.

As a rule, the membership of a performing organization is limited to the devotees of a particular dance form. Anyone interested in modern dance can join

(continued on page 48)

Bournonville in 1865

THE BOURNONVILLE HERITAGE

The genealogy of some of the ballets brought to the U.S. by the Royal Danish Ballet

BY LILLIAN MOORE

There is a fairly well substantiated belief that ballet is an ephemeral art, which usually dies with its creator. If such is the general rule, August Bournonville certainly defies it. Today, more than three-quarters of a century after his death, his ballets are reaching greater audiences than ever before. When the Royal Danish Ballet appears at the Metropolitan Opera House this month, ten of its seventeen performances will contain examples of his work, and during the subsequent four-week tour there will be not a single program on which something of his choreography does not appear.

La Sylphide, Napoli, Konservatoriet and, for the tour, the Spanish divertissement *La Ventana* will be the Bournonville ballets America will see. Created within the quarter of a century which marks the height of his powers—his version of *La Sylphide* dates from 1836, *La Ventana* from 1854—they offer strongly contrasting examples of his genius.

"*La Sylphide* is not a ballet. It is a vision," DANCE Magazine's Doris Hering wrote from Copenhagen during the festival last May. "Unreal . . . elusive . . . poignant as only a vision can be . . . ", *La Sylphide* nevertheless was, at its creation, potent enough to change the whole course of ballet. It inaugurated the romantic period. Originally, Filippo Taglioni created it for his daughter, Marie, and in it he exploited all her incomparable virtues of aerial lightness and magic grace. In *La Sylphide*, which dates from 1832, the full possibilities of pointe work were first explored, although ballerinas had been rising on their toes for some twenty years. Its second act is the first example of the *ballet blanc* as we know it.

"Her divine dancing made you weep, and I saw Terpsichore realised in her lovely person," Bournonville later wrote of Marie Taglioni, his ideal dancer. He knew her well, and even partnered her occasionally during his two-year engagement at the Paris Opera *(see DANCE Magazine, Aug. issue)*. In 1834, he took his favorite pupil and protegée, the fifteen-year-old Lucile Grahn, to Paris to see Taglioni dance *La Sylphide*. The experience crystallized her budding ambition to become a great ballerina.

Two years later Bournonville decided that Grahn was ready to prove herself in a role which would demand all the resources of the ballerina's art. He staged his own completely original version of *La Sylphide* expressly for her. Since he was in love with her at the time, he lavished all his enormous creative gifts on her role, with a generosity which he seldom achieved, for Bournonville was notoriously prejudiced in favor of the male

Dance Collection, N.Y.P.L.

LA SYLPHIDE, 1836: A contemporary sketch by Christian Bruun shows us (at left) August Bournonville as James and Lucile Grahn as the Sylphide; at right, Bournonville as James and Carl Fredstrup as Madge, the Witch.

LA SYLPHIDE, 1904: A souvenir program of the Royal Danish Opera in July 1904 shows Ellen Price as the Sylphide; Gustav Uhlendorff as James, and Hans Beck as Madge, the Witch.

Lillian Moore Collection

dancer, and sometimes embellished his own part at the expense of the ballerina's.

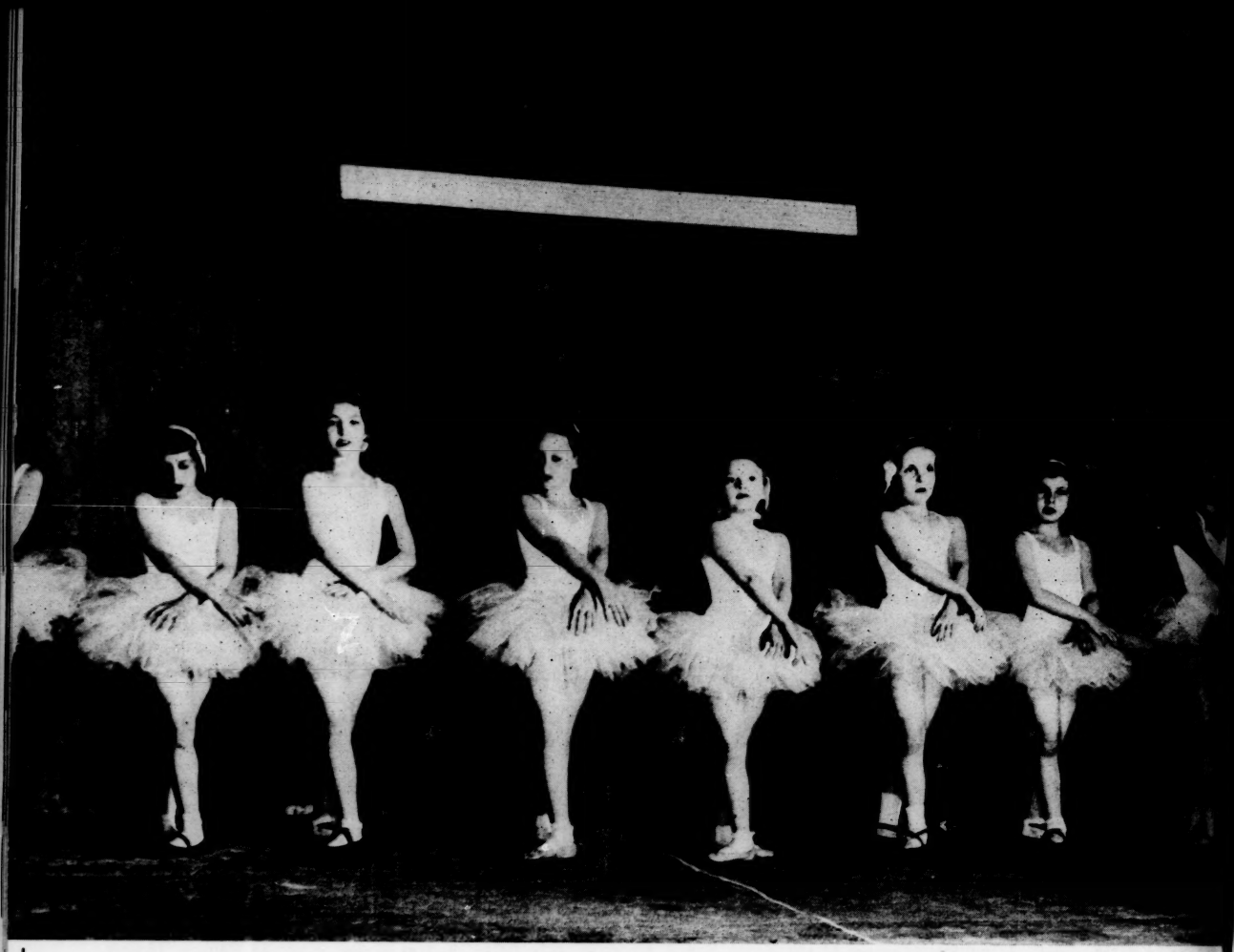
Music by Schneitzhoeffer had been used for Filippo Taglioni's *La Sylphide.* Bournonville commissioned a new score from the Danish composer Hermann Lowenskjold, but those familiar with Schneitzhoeffer's music will find recognizable traces of its melodies in the later *Sylphide,* which is of course the one still used by the Royal Danish Ballet.

Oddly enough, *La Sylphide* was danced in America before it was produced in Denmark. The French ballerina Mme. Celeste brought it to this country in 1835, and presented it at the Bowery Theatre, New York, on April 15 of that year. Not until eighteen months later did Bournonville present his version in Copenhagen.

Presumably, Mme. Celeste's production was based on that of Taglioni, and she undoubtedly used the Schneitzhoeffer score. So did the dozens of ballerinas who danced it up and down the United States during the next quarter of a century. Augusta Maywood, our first great American ballerina, danced a version of it before she was fourteen. Mary Ann Lee was another American who attempted the celebrated role. Mme. Lecomte, best remembered as the dancer who brought Marius Petipa to America, appeared in it at the Park Theatre, New York, in 1838.

An indisputably authentic production of the entire ballet was given by Paul Taglioni (brother of the great Marie), who danced with his wife, Amalia Galster Taglioni, during an American tour in 1839. Fanny Elssler, who had failed in the role of the Sylphide in Paris, where

(continued on page 72)



1. V. L. Slaton

ABOUT YOUNG DANCERS—EVERYWHERE

2.

1. Paula Posnick, Enid Kramer, Karen Weitzman, Kristn Silverman, Cynthia Serafini, Maria Waite, Jane Borkow, Sherrie Kahn (Jean Yazvinsky Studio, N.Y.C.)

2. Becky Toombs, Pat Long, Marcia Mounts, Cindy Dollins, Mark Holt, Angie Sproles, Gwen Hill, Scotty Beringer, Marsha Glisson (Bonnie Lee Funk School of Dance, Guymon, Okla.)

3. Rocky Johnson, Patricia Pike, Linda Lovitt, Frances Jo McLaughlin, Elizabeth Rilling (Lynda Lorrimer, Anchorage, Alaska)

3.

4.

5.

6.

4. Mothers sewing costumes for a Ballet Guild production (Ruth Dyckman School, Clearwater, Fla.)

5. Sara Gerhart, Joyce Wolfe, Julianna Cline (Schwarz Studio, Dayton, Ohio)

6. Judy Schneider, Gail Linnert, Louise Kurtz (Ellen Price Kearney, Baltimore, Md.)

7. Lorraine Ximenes (Betty Filo, Miami, Fla.)

8. Arnora Perry, Jane Elder, John King, Carol Wold, Maelo Wonn (Fishback Studio of the Dance, Albuquerque, N. M.)

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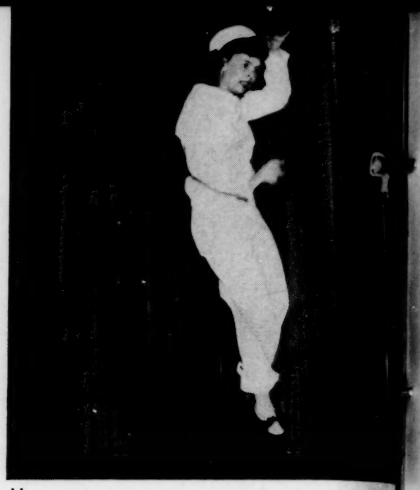

11.

12.

9. Sally Kelley Woods and Paul Glover (Constance Hardinge, Bristol, Va.)

10. Esther Louise Moore (Tucson, Ariz.)

11. Marilyn Sue Garrett (Peg'ee Hewitt Homan, Sedalia, Mo.)

12. Kenlynn Williams (Jane Larkin School of Ballet, Spokane, Wash.)

13. Patty Hughes (Dorothy Rainier Sellars Studio of Dancing, Florala, Ala.)

14. Linda Sue Eithers (Ditz Nagy Academy of Dance, Columbus, O.)

15. June Migaki and Geraldine Nagare (Tuulikki, Sanger, Calif.)

13.

14.

15.

16. Jan Fort, Joyce Neal, Valeria L. Wilson, Kaye Neal, Anne Scott (Valeria L. Wilson, Port Colborne, Ont., Canada

17. Maria Moreno (Nicholas Vasilieff and Jacqueline Schumacher, Portland, Ore.)

18. Dianne Cargill (Blossom's Studio of Dance, Brookings, Ore.)

19. Julie Hoare and Billie Spohrer (Jeanne Maddox School of the Dance, Astoria, Ore.)

20. Dona Kellett, Marie True, Gail Linnert (Jane Shapiro, Modern Dance Co., Towson, Md.)

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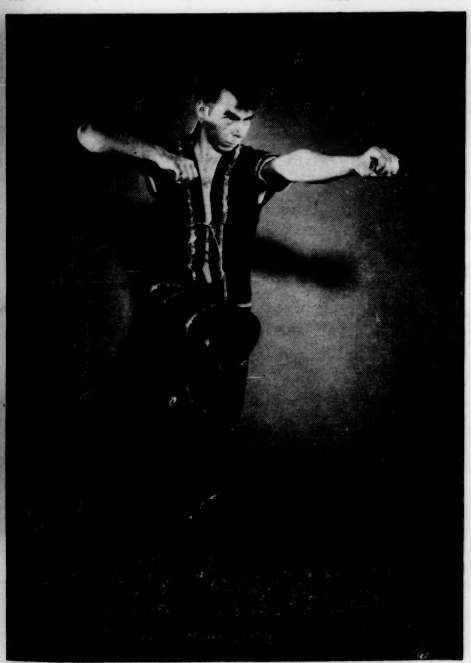
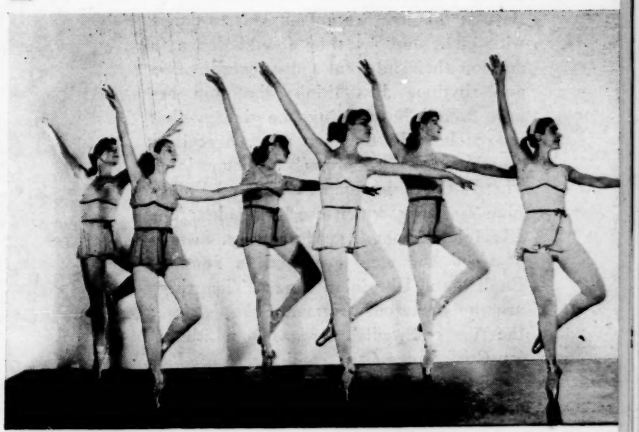


21.

21. Don Wolke (Gladys Wise School of Dance, Fairbanks, Alaska)

22. Cathy Danner, Kay Hughes, Kathleen Sims, Judy Polock, Carol Ann Van Derploge, Ethel Kyros (Gladys Hight, Chicago, Ill.)

22.



FOR MEN AND BOYS

BY MARY ANN HERMAN
of Folk Dance House, N.Y.C.

Good male dancers are scarce in almost every form of dance—something to ponder about. Why the reluctance of the male to take up dancing, either as a career or even for sheer recreation? Yes, he'll do ballroom dancing and, to a degree, folk and square dancing. But to many a boy and man, dancing is still "sissy stuff."

This is strictly an American attitude. In other countries, it's the man who dances more than the woman. We have only to look at the great number of folk dances just for men!

Perhaps this situation exists because our boys are not exposed to enough dance training in youth to capture the interest—unless they are sent to a professional dance school. And even then, the repertoire for just boys is a little limited, if we may say so. So much of our dance education program in our general schools seems to be designed just for girls. Seldom do photos of boys appear in dance promotion ads, programs or reports . . . invariably it is a picture of a girl or woman.

Perhaps more attention to the type of dances taught to young boys might help. Boys at this age are not anxious to dance with girls, and yet they should dance to develop their inherent poise, coordination and rhythm. Just think what fun the boys would have doing the dances that are exclusively for men . . . especially those that have "props" of some kind. There's the Lithuanian *Mikita* and Philippine *Tinikling*, which use long poles. The Ukrainian *Chumak* needs a whip. Swords of wood and steel are used in Scottish, English and Ukrainian dances. Then there are the numerous German *Schuplattlers;* the riotous Swedish *Oxdanse* or Lithuanian Goat Dance *Ozelis*, and the *Prysiadhas* (squat steps of Slav countries, too). All of these could whip up their interest and prepare them for the day when they want to dance with girls. The boys have fun, competition, exercise and are learning the fundamentals of dance at the same time.

It may come as a surprise, but the fact is that many of these men's dances are used now in the physical education dance programs in schools, but they are done by GIRLS! The teacher may select these dances innocently thinking of them as exercise for her girls. However, the sad situation this provokes is that once men or boys see girls doing these dances, they no longer have the interest or incentive for doing them too—for these dances were meant to show off the skill and virility of the male. They were not designed for a female figure and girls look most ungainly doing them. Girls doing the *Prysiadka* or the sword dances, or even the English *Morris*, just don't look right. We remember seeing ladies in beautiful ankle-length gowns struggling through an English sword dance, their feet entangled in voluminous skirts as they tried to maneuver through the intricate step-over-the-sword figures. Hardly anyone noticed the adjacent row of men gallantly carrying on in the same dance. No, if girls want to keep the men's interest in the dance, at least in this one sphere, they may be wise to forget about equality with men. Leave the male dances for the male dancer.

Hope Hawthorne

Swedish Ox Dance

In copying the men's dances, they quite often make an additional *faux pas* in using the male costume. How often we see girls wearing a Scottish kilt—a strictly male garment. Or, the Greek "fustanella," which so closely resembles a ballerina's tutu is often selected by American teachers for girls to wear! Actually, the "fustanella" is worn by the Evzones, who are selected for their physical stamina and manly skill, and it amounts to an insult for a girl to wear this garment.

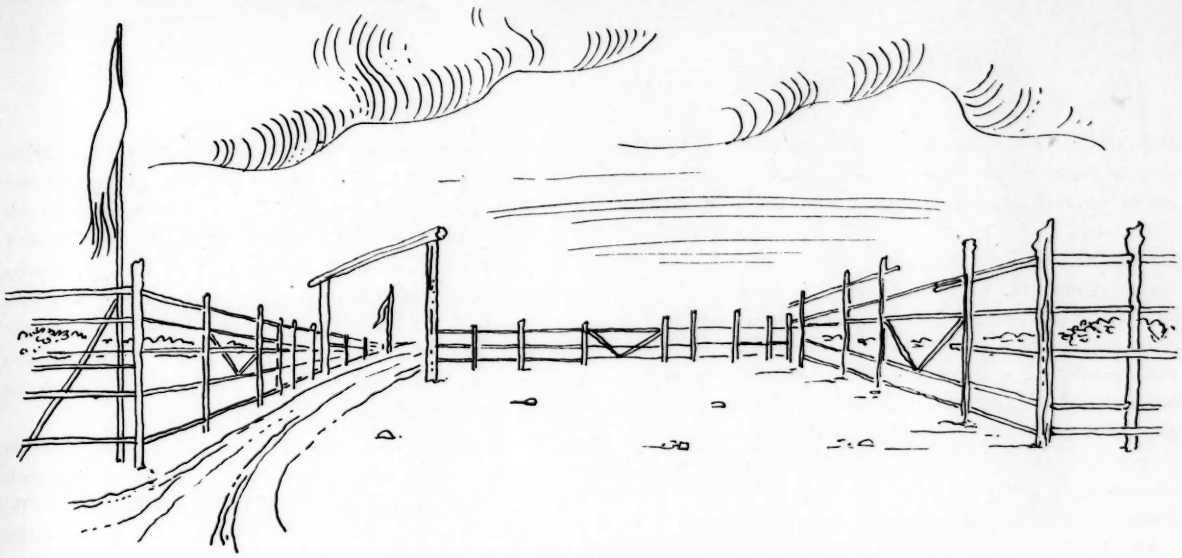
Many of the visiting folk dance groups from other countries that now tour our country have many excellent dances for men which can inspire the American male. Take your boys to see them — perhaps they'll want to try them too.

And the last suggestion we can make for increasing the male's interest is to have more men teach dance. At present most of the teaching is done by women. A good, healthy male teacher presenting some of the dances listed above to boys in elementary schools would, in many instances, cancel out the "sissy stuff" attitude and perhaps inspire them to continue dancing—if not as a career, at least for recreation.

One last word, did you know that Scottish dancing is part of the basic training of the men in the Scottish Army?

THE END

Sixth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON



RODEO

A romantic ballet in two scenes

Music by Aaron Copland
Choreography and story by Agnes de Mille
Scenery by Oliver Smith — Costumes by Kermit Love
First presented by the Ballet Russe de Monte Carlo at the Metropolitan Opera House, New York, October 16, 1942
Agnes de Mille, Frederic Franklin and Casimir Kokich created the principal roles

The subtitle of *Rodeo* is "The Courting at Burnt Ranch," and that almost tells the story, but not quite. Usually in a romantic ballet it is boy meets girl, boy wants girl, boy gets girl. In *Rodeo* it is girl knows boy very well, girl wants boy, and finally girl gets boy! It just goes to show that fifty years ago on a ranch in the great Southwest a girl had the same kind of boy trouble that girls have today, whether they live in New York, Seattle, or Timbuctoo.

Rodeo is a ballet as fresh and exciting today as it was the night in 1942 that Agnes de Mille, dancing the role of The Cowgirl in her own ballet, received twenty-two curtain calls and a standing ovation at the Mertopolitan Opera House. For long years she had struggled to produce a truly American ballet. With *Rodeo* she succeeded. It is true that you can see *Rodeo* with your own eyes and listen to Aaron Copland's just right Western musical score built on old folk tunes with your own ears, but until you read Agnes de

(over)

Mille's story of its writing, choreographing and performance in *Dance to the Piper* (Atlantic, Little, Brown) you cannot possibly understand all that went into its making.

The story is simple and, of course, very unconventional for a ballet. The Cowgirl heroine in pigtails, sport shirt and shabby riding pants hasn't quite grown up. She is in love with The Head Wrangler, but still much prefers to be one of the boys rather than buck the competition of her peers in their pretty frocks and sophisticated behavior. However, being one of the boys, now that she is seventeen, isn't as easy as it seems for the boys will have none of her, and despite her valiant efforts to ride the wildest horses, she receives no acclaim when she does it well, and little if any sympathy when she is thrown.

The honest atmosphere is what makes the ballet the absorbing spectacle that it is, for the movements of the dancers are created by Miss de Mille from loving memory and a sure knowledge of dance. Only her understanding of people and place could account for *Rodeo's* blazing realism.

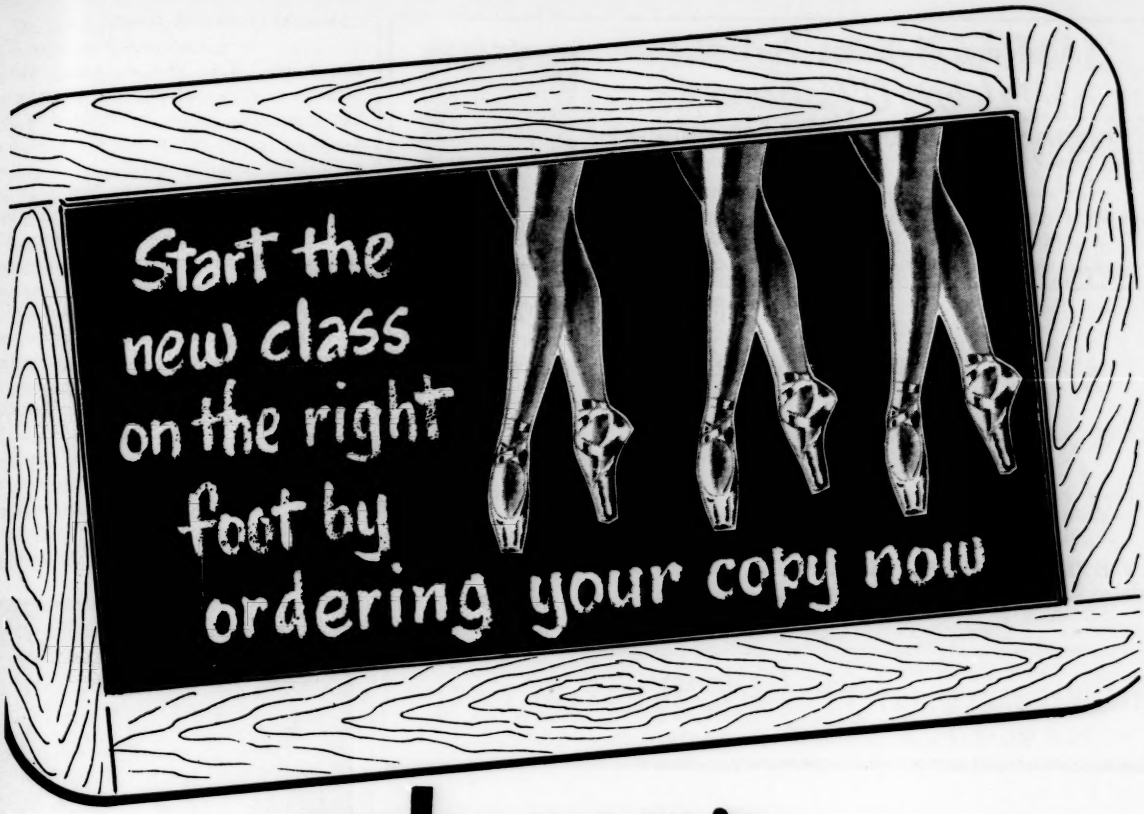
Hardly has The Cowgirl recovered her composure than a group of giggling society girls makes its appearance. They are friends of The Rancher's Daughter who, like the Cowgirl, also has a soft spot in her heart for The Head Wrangler.

The Cowboys show off for the girls, who preen themselves boldly. But they laugh at The Cowgirl's boyish ways. She thumbs her nose at them but the Cowboys are not amused and The Head Wrangler motions her to go away. She throws herself on the ground in despair. She has neither the romantic appeal of the girls nor the skill of the boys.

Scene two is one any girl can visualize without half trying. Everyone is dressed in his or her best for the Saturday evening party and everyone is having a wonderful time; that is, everyone but The Cowgirl, who is still wearing dirty pants and sweaty shirt and moping alone. There is dancing of all sorts in this scene, from make-believe roping to a merry jig. A kindhearted cowboy, The Head Roper, tries to cheer up the Cowgirl, but gets no where, for she has eyes only for The Head Wrangler who is bowing before the Rancher's Daughter in her pretty blue frock.

A second disappointment is in store for The Cowgirl when she is not chosen from the dance line up. She muffs a chance to dance with The Roper, for the sight of The Head Wrangler dancing with her rival almost breaks her heart. She rushes away as the square dancing becomes more rhythmic, the gaiety spiralling upward. In a twinkling she is back in a red ruffled dress. One look at her and The Head Wrangler and the Roper are bowing before her. Before The Cowgirl has time to savor the joy of their competition for her favor, The Roper has claimed her as his girl, kissed her, and hitching up his trousers (even as she, forgetting she has on a skirt, tries to hitch up hers), asks her to dance.

All is well at last. The Cowgirl has grown up to be a woman and found her own true love. Her days of searching and rejection are over. The ballet is ended, and like all proper romantic ballets, we are certain that The Cowgirl and The Roper will live happily ever after in the wild blue yonder out where the West begins. *THE END*



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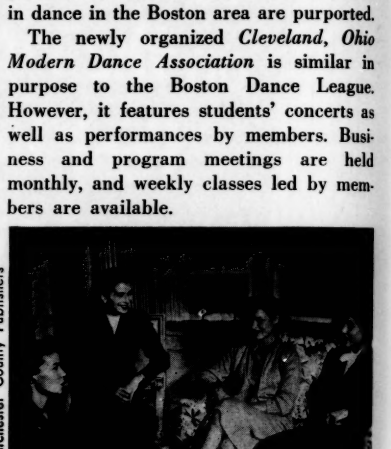
COMMUNITY DANCE ORGS.

(continued from page 37)

the *Boston, Mass. Dance League* which is made up of a workshop and a performing group. The initiate is admitted to the workshop group where members of the performing group teach weekly classes in technique and composition. Admission to the performing group is by audition before the entire League membership. Although performing and teaching are the main functions of this organization, master classes, dance movies, forums and activities designed to broaden the dance experience of members and those interested in dance in the Boston area are purported.

The newly organized *Cleveland, Ohio Modern Dance Association* is similar in purpose to the Boston Dance League. However, it features students' concerts as well as performances by members. Business and program meetings are held monthly, and weekly classes led by members are available.



Westchester County Publishers

The Westchester Dance Council has an official Newsletter which goes to its membership four times yearly. L. to R.: its editor, Jane Boutelle, who is the author of this article; associate editor Judith Klausner; program chairman Carol Newman, & pres. of the WDC, Margot Lehman.

A single community may house many performing groups living happily side by side. Again, New York's Westchester County provides a prime example. The Westchester Square Dance Association mothers callers and dancers from small clubs all over the county. The Westchester Dance Players offer teenage and adult audiences programs of theatre dance in the modern idiom. At the same time, the Little Dance Theatre provides children with modern dance performances specifically designed for them. In the field of ballet, the Westchester Ballet Co., a teenage performing group, presents full length programs for county audiences. All of these performing groups are non-profit organizations. They offer a stimulating dance experience for the participant as well as the spectator.

The third category, the membership organization is the matriarch of community dance associations. Membership is open to all area residents regardless of their dance interest. The organization aims to stimulate and educate the local citizenry through sponsorship of dance events of sweeping interest. By attracting a broad membership, the organization can win new friends for the less popular fields. In smaller communities the membership organization often provides the services listed under all three categories, whereas it acts as a clearing house for community programming in larger localities.

Sometimes the membership group branches from an arts or community theatre association. A notable illustration of this type of affiliation is the *Dance Forum of Winston-Salem, North Carolina.* As a member group of the Winston-Salem Arts Council, a non-profit organization which heads and sponsors seventeen different cultural groups in the city, the Dance Forum's publicity and facilities for meetings are provided by the parent organization. As an affiliated group, the Dance Forum is relieved of some of the financial headaches that beset self-sustaining membership organizations. In addition, members benefit by paying only a token annual fee.

In contrast, the Chicago Dance Council, a self-sustaining membership organization supports itself by membership dues and program admissions. A yearly fee of five dollars entitles members to a monthly flyer listing programs and coming dance events in the Chicago area, admission to monthly meetings and special rates for symposiums featuring guest instructors. Yet, the Council assumes considerable financial risk in hiring facilities for programs.

The governing board of the Westchester Dance Council, another self-sustaining group met the problem of financing programs by advanced ticket sales for programs of general interest open to the public. Members are admitted at a reduced rate and given first preference on seats. Each program is accompanied by an intensive publicity drive which makes use of every community facility available for this purpose. The net result is that membership has doubled many times and the Council has established a scholarship fund with surplus monies derived from programs.

Dance-minded citizens in any community can start a volunteer dance organization! The foregoing suggestions are

(continued on page 50)

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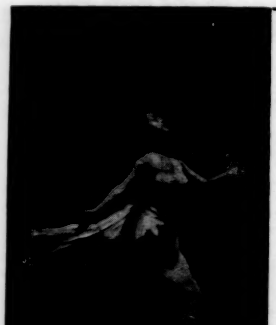

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Community Dance Orgs.

(Continued from page 49)

based on the experiences of organized groups which have already blazed a trail in their localities.

1. Getting Started

Call a meeting of local dance devotees, teachers, dancers and parents who are willing to volunteer their time and effort to furthering the cause of dance in your community. This group should assess the dance needs and outline a program of service which is in realistic accord with existing facilities.

If the area has an arts group, consider the possibilities of seeking affiliation as a dance section. Do not hesitate to call on the local recreation association, music council or theatre wing for assistance and advice. Established community groups can be strong allies as well as a source for future membership.

2. Elect provisional officers

It is advisable to elect provisional officers at your initial meeting. This gives the group time to investigate the by-laws of other organizations while assuring continued leadership. Just remember that — "many hands make light work." At the outset, you will need an executive committee consisting of a president, vice-president, secretary and treasurer. Seven to nine members constitutes a good size governing board.

3. Select a name carefully

Council, league, forum, association and group are all perhaps — "a rose by any other name." This list might also include guild, society, alliance and organization. Just as the organizers in Winston-Salem chose the name Dance Forum to distinguish the group from their parent organization, the Arts Council, it is important that the name which you select provides clear identification at the local level.

4. Draw up a statement of purpose

Careful consideration should be given to the defining of aims. Is the group to be educational and non-profit? Will it endeavor to provide the community with the finest of all types of dance or just a particular facet? What will it sponsor? With whom will it cooperate? These and many other questions must be answered in the statement of purpose.

The majority of organizations use the terms — stimulate, sponsor, coordinate, educate. A broad definition of purpose is recommended as this permits future activities not envisioned at the outset.

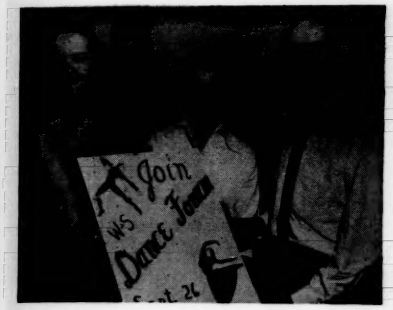
5. Conduct a membership drive

If you are to be a membership organization, your first program should be

planned to attract many prospective members. Publicity flyers should be sent to other civic organizations as well as your list of prospective members. Every effort should be made to secure wide publicity coverage in newspapers, libraries, schools and public meeting places.

6. Layout an activity calendar

Now that you have an initial membership, it is time to layout a calendar of coming events. At this point, a word of caution! Select only those activities which supplement community programs now in existence. Furthermore, avoid arranging program dates which compete with attractions offered by other community groups.



A membership campaign is conducted annually by the Dance Forum of Winston-Salem, N. C. Forum president, Mrs. Valeska Conrad displays this year's poster assisted by Mrs. Dorothy Covington and Fred Pearce, membership co-chairmen.

As the time has arrived to legitimitize your organization, the calendar of events should include a general membership meeting for the adoption of by-laws and the election of officers. If your plans involve the handling of large sums of money, plan to protect your executive officers by incorporating the organization.

7. Activate your membership

An active membership is the safest assurance of continued growth. Invite members to serve on committees relating to public relations, standards, publicity, programs and ticket sales. A large membership committee can lead to a still larger membership. Utilize the diverse talents you find among your membership. Publish a dance newspaper if there are writers in the group. Artistic talents lend themselves to displays of dance art.

These seven steps cannot be implemented in seven days. However, they can give birth to an active community dance organization as already proven by the many volunteer groups in existence. Make their motto, your motto — A "dance conscious community is a better community in which to live." *THE END*

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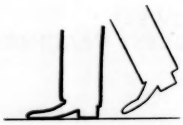
BY DOROTHEA DURYEA OHL

Illustrations by Doug Anderson

GLOSSARY OF PRIMARY FOOT, LEG AND BODY ACTIONS

SUPPORTING FOOT

Def.: That foot which supports the weight of the body.

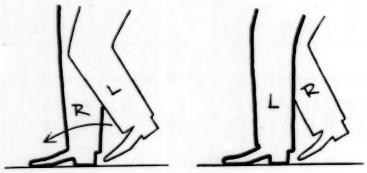


Supporting foot *Free foot*

FREE FOOT

Def.: That foot which is not supporting the weight, and is therefore free to move.

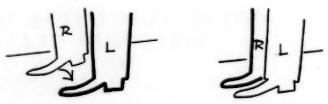
A STEP



Start of forward step *Forward step: weight transferred*

Def.: A movement—forward, backward, to either side or in place—in which there is a complete transfer of weight from the supporting foot onto the free foot (which then becomes the supporting foot), finishing with the feet in an open pos.; i.e., apart. (N.B. A full step is from open pos. of the feet to open pos. of the feet; a half step is from closed pos. of the feet to open pos.)

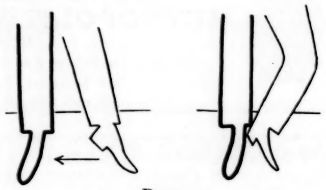
CLOSE STEP



Start of close step *close step: weight transferred*

Def.: A step in which the free foot meets (or almost meets) the supporting foot, making a complete transfer of weight onto the foot that has been moving. It always starts from an open pos., and is preceded by a step, usually, but not invariably, sideward.

DRAW



Draw

Syn.—Arch

Def.: Same as above, except that the weight remains on the supporting foot, and there is *no* transfer of weight onto the moving foot.

TOUCH

Touch in back

Syn.—Point

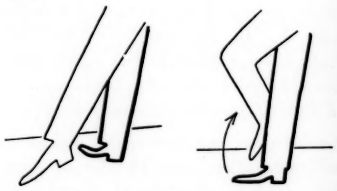
Def.: The free foot, or a part of it, rests lightly on the floor (no weight on it) in any pos.—most frequently forward or backward.

LIFT

Lift

Def.: A raising and lowering of the heel of the supporting foot.

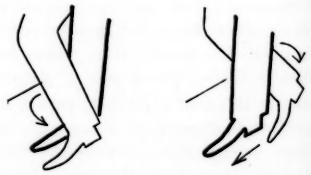
RAISE



Raise (as in Varsovienne)

Def.: A lifting movement of the free foot and/or leg, inserted as an embellishment or to fill in time. Analogous to a grace note in music. Used (as illus.) in Varsovienne and often in polka, instead of preliminary hop.

CROSS



Front Cross *Back Cross*

Def.: A step in which the free foot is placed across—either in front of or in back of—the supporting foot, making a complete transfer of weight.

HOP

Hop

Def.: Standing on supporting foot, free foot clear of floor, the dancer jumps upward, landing on same foot. This movement, while technically termed "hop," is usually executed more like a buck or chug (as in tap dancing), using a skid or slight slide on the supporting foot.

SWIVEL

Swivel

Syn.—Pivot on ball of foot

Def.: With weight on supporting foot, free foot clear of floor, heel of supporting foot is raised slightly and ball of supporting foot twists to left or right. Swivel movements may be done on one or both feet, frequently with one foot crossed over the other.

DIP

Syn.—Cortez

Def.: With a straight knee, man steps back on L (girl forward on R) bending knee as foot receives the weight. It is also possible to execute a dip by man stepping back R (girl forward L).

HOLD

Syn.—Rest

Def.: Supporting foot retains the weight for a specified number of counts.

LEAN

Def.: To incline body in any direction.

SWAY

Def.: To move the body from one side to the other.

(continued next month)

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TECHNIQUE CAN'T DANCE

This is an article about the role that technique plays in good dancing: its value and its disadvantages.

I think, at least I hope, that all of you possess ample technique by this time. This means that you can do all the things I have been writing about since I began these articles nearly two years ago. Remember?

Probably not.

Here is a very condensed review: You can move easily from any possible position to any other possible position, on the floor or in the air. You can, while at least one foot is in contact with the floor, make any rythmic pattern of sounds you wish, clearly and at any speed short of the sounds being inseparable. You can coordinate the movements of the arms, legs, body and head so that they are never forced into awkward positions by the exigencies of the step you are doing.

For those who are only satisfied with names of steps, this includes wings, pull-backs, cramp-rolls, pirouettes, beats, jetés, slaps, shuffles, pliés, porte de bras, extensions, nerve-taps, and all the movements that link these steps together.

Now I know quite a few dancers who can do all this and more. I have seen many others. There are probably more good technical dancers today than there have ever been in the history of dancing. Thirty-two fouettes are a cinch for most line dancers. Sliding half a stage on your knees is a must for the male chorus (Housemaid's knee will be considered a luxury in comparison to the "jazz-knees" that will develop in the near future). There are plenty of dancers who can spin like tops, do six tap wings, jump like a bob-tailed deer and do all sorts of steps that would have been considered impossible a couple of generations ago. But there is a surprisingly small amount of good dancing around.

Show after show demands and gets dancers who can do near miracles. The

BY PAUL DRAPER

show opens and the dancing is adequate or even good but it almost never begins to live up to the promise of the technical proficiency involved. TV spectaculars often promise a feast of dancing, using dancers who can do whatever is asked of them. Yet the good dancing on TV is lamentably small. Hollywood, with some joyous exceptions *(Seven Brides for Seven Brothers,* to name one) suffers with less excuse since their huge budgets allow them to pick the heaviest grade A cream.

Now some would blame the choreographers for not setting good dances for good dancers. This is sometimes true. But I do not think it is by any means the whole reason why there are so many excellent dancers and so little good dancing. I think the fault lies in the very advantage we enjoy over our ancestors in the dance. We have so fallen in love with our splendid and advanced technique that we have ceased to care very much about *dancing.* It is easy to get interested in doing eighteen or twenty pirouettes or stealing home on one folded leg. Like meeting a beautiful girl. The end is all that matters—let's get that courtship over with. Be blind but happy.

In acquiring brilliant technique, we sometimes forget that dancing is a means of communicating something special we have discovered about the world we live in. Technique by itself can't dance a lick. Then why do I stress it so much? Because you can't dance without it. The thousands of hours of work are absolutely indispensable. You must indeed be able to do anything you want to do. Only a complete development of your capabilities and a thorough knowledge of your limitations will ever allow you to be completely free as a dancer. Unlike mercy, the quality of dancing must be very carefully strained—strained through your own experience and your own chosen adventures. You will discover that though technique can't dance, *you* certainly can. *THE END*

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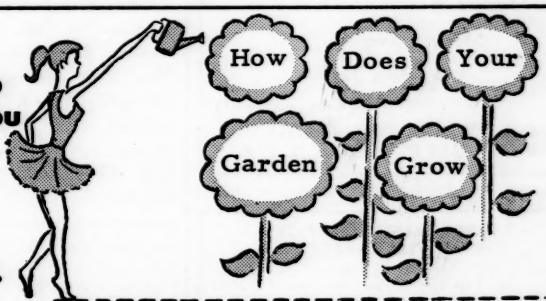

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TALK OF THE TRADE

BY TONI HOLMSTOCK

Dancewear business, like everything in dance, is growing. Each month the mail brings us news of still another supplier who has had to take larger quarters. The latest is CAPEZIO of San Francisco. As of August 1st, they will be situated in their new, modern showroom, conveniently located in the downtown area, at 133 Geary Street. They will be offering many new items for the fall season, always of interest to the dancer.

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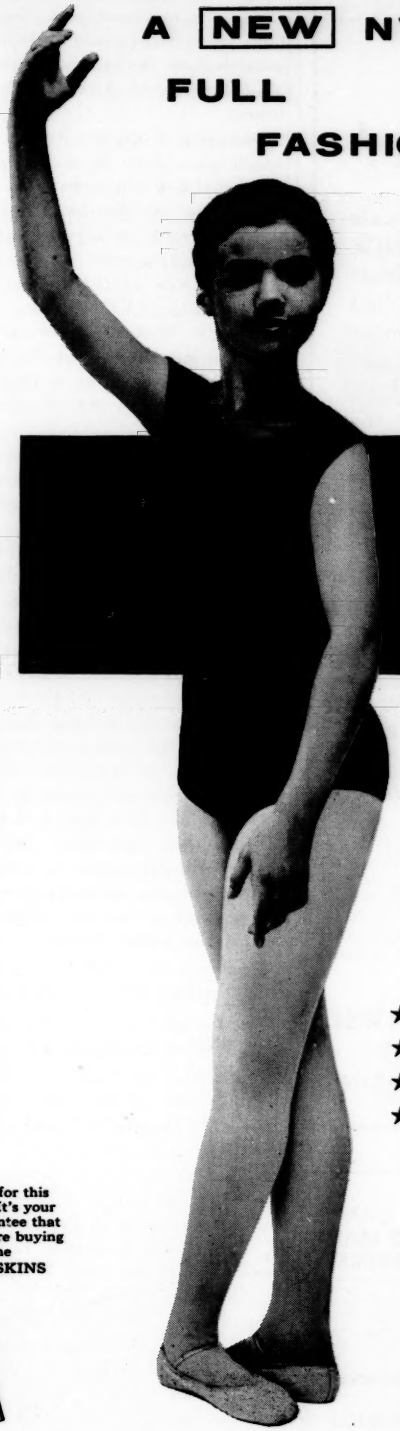

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Martin In Russia

(continued from page 21)

tain fell after each act there was the usual rush to the orchestra rail and such a hubbub as no American theatre ever hears.

Bouquets of garden flowers large and small were catapulted to the stage from all floors, and Dudinskaya and Sergeyev spent most of the long bows offering them to each other with professional generosity. You never saw such a to-do!

Giselle was preceded by *Chopiniana*, the only ballet of Fokine's in the Russian repertoire. Most of his work was done after he left Russia, but this one, which of course is known to us under the title of *Les Sylphides*, was created here in Leningrad.

Its form, if not its detail, is fairly consistent with what we know, except for the man's mazurka, which here employs other music but still remains something of a problem. As to style, there is very little of Fokine left in it. Only a slender girl named E. V. Minchyonok had a real sense of it, and she danced both the mazurka and the valse à deux with completely lovely lyricism. It was, incidentally, her first performance of the work.

Here, too, the audience had a glorious time, and the soloists took bows after their solos in complete disregard of Fokine's well-known views on the subject.

It was not, as a matter of fact, a very distinguished *Sylphides*. These contemporary Russians seem to do far better with their own exclusive repertoire than when they enter into what might be called the public domain.

●

THE BALLET: PERIOD PIECE

"The Corsair," to Score of Adolphe Adam, Danced at Leningrad's Maly Theatre

LENINGRAD, June 14—*The Corsair*, a regular part of the ballet repertoire of the Maly Theatre, is a real curiosity. Its first production here was by Perrot himself in 1858 at the larger Marinsky Theatre, and later, of course, it went through the ubiquitous hands of Petipa.

The present production is still another version, with the score of Adolphe Adam edited by the conductor, Y. M. Kornblit, the scenario of St. George and Masilier revised by U. O. Slonimsky, and the choreography and staging by A. P. Gusyev. Their joint purpose was to clear away the accumulation of misconceptions and forgetfulnesses that have grown up over the century of the ballet's popular life, and give it some of its original value.

However well they may have succeeded,

the production emerges as perhaps a not too stylish but certainly a fascinating and eye-opening period piece, with its quaint complexities of plot and its lurid melodramatics built even higher by contemporary Russian vitality.

It starts right out with a shipwreck, most ingeniously staged as if seen from afar, with a small model of a ship in excellent perspective battling the waves and dashing to pieces. How the Russians love these spectacular bits of stagecraft! As if from the distant wreckage, two men in their true dimensions swim ashore and the plot is on.

Two lovely Grecian girls rescue the survivors, who prove to be corsairs, though with noble, manly hearts. They are all instantly captured by a crew of vicious Turkish pirates (there are definite grades of morality in the profession, it seems). There is a marvelous auction of the girls in an open market and a clever rescue of the heroine by the corsair disguised as some kind of copiously burnoosed Arabian. And this is only the end of the first act! What follows includes treason, mutiny, poisoned bouquets, abductions, sword fights, more disguises by the corsair and heaven knows what all, before the happy ending occurs on shipboard with the chief villian lashed to the mast.

It seems incredible that in the midst of all this there should be any time for dancing, but as a matter of fact they all dance their heads off. And there is an abundance of choreographic interest, ranging from some excellent dances of Oriental color and unusual character in the slave auction to a classic pas de trois of intricate brilliance together with numerous variations and pas de deux bristling with bravura.

The score is typical of Adam, melodically naïve and occasionally most engagingly foolish, but impressively orchestrated, wholly danceable and on its own terms delightful much as *Giselle* is delightful.

It is all very like some direct choreographic ancestor of a Douglas Fairbanks movie. Unfortunately it has no Douglas Fairbanks to swashbuckle through its central role. By and large none of its principals is as good as its ensemble.

This is no way to please a Soviet audience. If it can raise the roof with enthusiasm for its favorite ballerinas, or for anybody else's technical fireworks, it can also sit in frankly unimpressed silence when it finds nothing to excite it. In this instance, though the dancing was far from first-

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Martin In Russia

(continued from page 59)

rate, the audience reaction may have done less than justice to the ballet itself as a rousing three-hour historical restoration.

G. N. Pirozhnaya as the heroine, Medora, quite justly earned the largest share of approval for a very good performance. The pas de trois was also extremely well done by V. M. Stankevich, M. B. Darovskaya and S. K. Sheina. V. M. Rosenberg as the heroine's sister, a very important role, is no sylph and is further hampered by faulty feet (a common failing hereabouts), but she is a good performer and unquenchably ebullient.

If one must make allowances and deductions, however, for shortcomings in performances and for the attempt to evoke so alien a period style by means of contemporary Soviet technique, *The Corsair* nevertheless gives a vivid idea of what ballets must have been like a hundred years ago, when the fine fervor of the romantic revolution had begun to spend itself. With or without emotional depth it was assuredly florid entertainment.

●

THE DANCE: LENINGRAD

Ballets Linked to Tradition

LENINGRAD

In the old imperial days when Leningrad was the capital city, its ballet at the Marinsky Theatre was considered the finest in Russia and its dancers looked down their noses at the Moscow ballet as slightly provincial. Now it is Leningrad that is the provincial city, but as far as the ballet is concerned it still regards itself as superior. And oddly enough, Moscow shares its opinion. Excellent though the Moscow school is, an occasional visit to Leningrad is thought to give a certain polish to the Moscow dancer.

To the alien eye that only has time to wink three times at each city and be off, the difference in style is not immediately evident. The Soviet ballet as a whole is so markedly different from that of the outside world that subtle distinctions within its own practices are likely to be elusive.

That they exist, however, can be taken for granted simply on the evidence of the cities themselves. Moscow is full of the concentration of a bustling capital and the marks of its ambitions are strong upon it. It has had for twenty years a definite plan for rebuilding itself into a striking modern metropolis discarding and destroying the sprawling miscellaneousness of its growth over something like 800 years, tearing down old houses in blocks of more than 100 at a time, erecting dramatic multi-storied buildings for dwellings, administrative offices, universities, and doing it all with a kind of slavic panache.

Leningrad on the other hand, was from the start planned as a whole by Peter the Great no longer than 1703, and its air is far more that of a Western European

"The Corsair" is a recently produced version of a ballet premiered in Leningrad in 1858 which, according to Mr. Martin, "emerges as perhaps a not too stylish, but certainly a fascinating and eye-opening period piece with its quaint complexities of plot and its lurid melodramatics" . . . below, a scene in which vicious Turkish pirates auction a lovely Greek girl on the open market.

city. It has no desire for skyscrapers and rejoices that its swampy land precludes the building of them. When it restores its many war-ravaged sections, it does so in exactly the same style as of old, and it possesses to an enormous degree the elegance and taste of former times with a pervasive feeling of continuity. Its people, too, are better dressed, gayer, wittier, more responsive than Moscow's. Indeed, to make the journey from Moscow to Leningrad is very much like going in pre-war days from Berlin to Munich. Inevitably such variations must be reflected also in the ballet, if only one had the time to absorb them.

It is quite possible that for all the superiority of the Leningrad style, Moscow may have the best artists. It makes every effort, indeed, to do so, stealing them from Leningrad (as in the case of Ulanova) whenever it can get away with it. Leningrad, however, is resisting these raids with increasing determination.

Historic School

Its school, where Fokine, Pavlova, Nijinsky, Bolm, Karsavina, Lopukhova were trained, has inevitably a special glow for the Western eye. And after the revolution it was here that the great Agrippina Vaganova taught and founded the whole system on which Soviet practice is built.

In its present director, Feodor Lopukhov, brother of the charming Lydia, whom America knew and loved so well forty-odd years ago (she is now Lady Keynes, of course, and lives in London), one cannot help feeling a warm and vital link to the great tradition. Lopukhov is also artistic director of the Kirov Theatre ballet, and must undoubtedly put a similar mark on its productions. (The Kirov, incidentally, is simply the Marinsky renamed). If this note of mellow grandeur is evident to the fleeting glance of the visitor from abroad, how much more so it must be to Moscow and the provinces. Thus, even if, as one suspects, Moscow's performances in general may be more glamorous, Leningrad is still the ballet capital.

●

THE DANCE IN RUSSIA

Soviet Art Adds a New Dimension to Ballet

LENINGRAD

Like any other art, the Soviet ballet must be seen against its own background and before its own audience if it is to be seen truly. To see it in its undiluted form, however, means making all speed to the Soviet Union, for the doors are

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Martin In Russia

(continued from page 61)

rapidly being opened to the outside world, and influences are certain to flow inward as well as outward. Even now the ballet company from the Stanislavski Theatre is appearing in Paris; in the early autumn the Bolshoi company is to visit London, and in November the Sadler's Wells company will reciprocate with a season in Moscow.

There has been much talk of American tours by both the Moiseyev Folk Ballet and the Bolshoi company, but until the finger-printing requirements are removed from our laws regulating the entry of aliens, no such tours are likely to materialize. The Russians, not only on the official level but also on the popular level, consider such requirements too degrading to be submitted to, and their feeling is exceedingly strong.

Meanwhile, it is interesting to consider the inherent exportability of the Soviet art as it is at this moment, and this is a matter full of contradictions. Except as a kind of sensational curiosity, the Soviet ballet would seem quite unexportable, yet on the other hand its exportation could scarcely fail to reorient and revivify Western ballet practices to an enormous extent.

To look at the negative side of the question first, Western balletomanes could be counted on with reasonable certainty to excoriate roundly what they would consider its esthetic coarseness and its technical excesses, while the general public would almost inevitably find its theatrical style old-fashioned to the point of outright hilarity. And both groups, however markedly the ultimate judgment might go against them, would have ample justification for their views.

Years of Inbreeding

Some forty years ago the Soviet ballet was cut off from all contacts with outside forces, and it has been inbreeding ever since. That was about the time the New York Hippodrome was in full swing, with automobile races worked into its shows and a whole troop of chorus girls marching nightly into a pool of water and miraculously never coming up again. The same standards of scenic lavishness and ingenious spectacle still prevail in Moscow and Leningrad, though with a notable absence of chic, especially in the costuming.

As for the style of dancing that was current in Russia when the doors were closed upon it, Fokine had already rebelled against its acrobatic tendencies, its use of meaningless mime, its lack of stylistic differentiation. With the coming of "socialist realism" the use of artificial gesture codes gave way to expressive pantomime; with the inclusion in the U. S. S. R. of many races besides the Russians, who had previously had a monopoly on the ballet, native dance styles naturally received more sympathetic treatment. But nothing developed to alter the acrobatic proclivities of a virile and exuberant people, and they have continued to develop to their present unprecedented proportions.

Under the circumstances there was little else that could develop. In a regime in which the arts, along with everything else, were controlled by nonartists, subject-matter became of paramount importance. Everything must deal with ideologically acceptable themes, and must be intelligible to the least cultivated minds. "Formalism," which said nothing to literal dogmatists, was suspect as a matter of course, and esthetic experimentation ceased to exist.

Inward Creativeness

But however specifically objective results can be legislated, there is no law that can reach inward creativeness, and the Russian artist is innately and irrepressibly creative. If, then, he was compelled to stew in his own juices, as it were, he devoted his energies to transforming them into an astonishingly potent brew. Now at the end of two generations, when the doors are once more being

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opened upon him, he has an artistic concoction to reveal that for sheer impact makes vodka seem like cambric tea. Ironically enough, this end-result of forty years of compulsory realism has absolutely no literary content or political capacity; it is unadulterated formalism, "pure" technique, sheer "abstraction," and every other kind of inadmissible artistic practice you can name.

At present, the uses to which this extraordinary technique is put are largely unworthy of it. There is a surprisingly prevalent opinion in both Moscow and Leningrad that the ballet is sterile; that it rarely produces a new work, and when it does, the new ones are singularly like the old ones; that the most popular occupation of the choreographers is making new productions of *Swan Lake*. Though a fortnight's visit to Russia does not qualify one for any opinion on this broad theory, at least it reveals nothing to contradict it.

But such appearances are deceptive, for no art that has at its root so vital a technical force and so lively a sense of theatre can really be sterile, no matter what the surface manifestations may be. When the Soviet art re-establishes contact with the outside world, the Western ballet, if it has any sensitivity at all, must necessarily re-examine its own timid physical and theatrical practices, while the Russians are getting an eager eyeful of fresh esthetic forms. The result could well be a revolution in the art as powerful as that caused by Fokine's insurgency in 1909.

As for the technique itself, it is not all good by any means. Its concentration has been chiefly upon the broad issues of extending the capacity of the human body for movement, and in the process it has neglected subtlety, delicacy, neatness of detail. It produces the most completely extended body that the contemporary ballet has ever seen; extremely long of line, open high and strong. No dancer, man or woman, ever does a grand jeté without doing a real split in the air; there are inordinately rapid, controlled, long passages of chainé, both on point and on half-toe; sequences of grand jetés en tournant take the men two or three times around the stage, and find them as fresh at the end of the sixteenth turn as when they started.

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Martin In Russia

(continued from page 63)

and again, are caught in leaps of all sorts and in all positions, are tossed into the air and turned over in flight and caught on their partners' shoulders. But tricky as these things are, they do not give the impression of stunts. They are patently a consistent part of an esthetic, and the dynamic level of all its movements is so high that these especially acrobatic passages come simply as logical accents and climaxes.

The teaching in the schools, which makes them possible, is obviously remarkable for the strength and capacity it produces. Even in rehearsal, where a single demanding phrase may be repeated many times in its full dimensions, the dancers seem scarcely even out of breath.

The result upon the men, in particular, is not entirely advantageous, for though they may start as fresh and lithe as attractive youngsters in the school, the finished product is generally bulky and prosaic. In rehearsal, indeed, they often suggest middle-aged stockbrokers spending their lunch hours at handball in the gymnasium to keep their waist lines down. All of them seem able to jump and turn and support with enormous efficiency, but their style is blunt, without edge, unpolished. The women, too, are likely to acquire more girth than is altogether becoming, though many are slender and all are agile.

There is also a prevalence of bad feet. Even in the classroom the children press so hard for extension of the instep that they turn the toes under, and apparently carry this practice into performance. Some of the point work is fairly painful to watch, though this is, of course, not the general rule. The women's arms are inclined to be extended so far that the line is forced, and breaks at the wrist are quite universal. Hands are set everywhere as if thumb and middle fingers were turning some tight screw while forefingers point distractingly up into the air.

There is much refinement yet to be done, for the emphasis at present is all upon the transformation of the body into an instrument for the conquest of space and gravity. This has produced what amounts almost to a new dimension for the ballet, and its potentialities cannot easily be overestimated.

Perhaps it is not exportable as it stands, but when its elements are released into the world at large, the ballet will never be the same again. *THE END*

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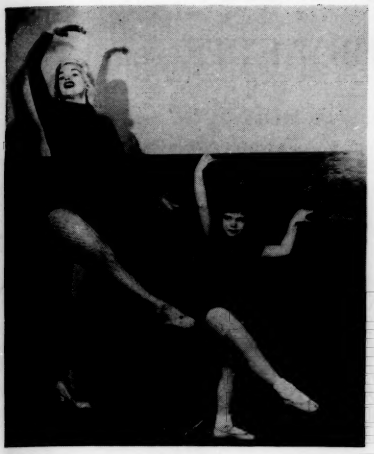

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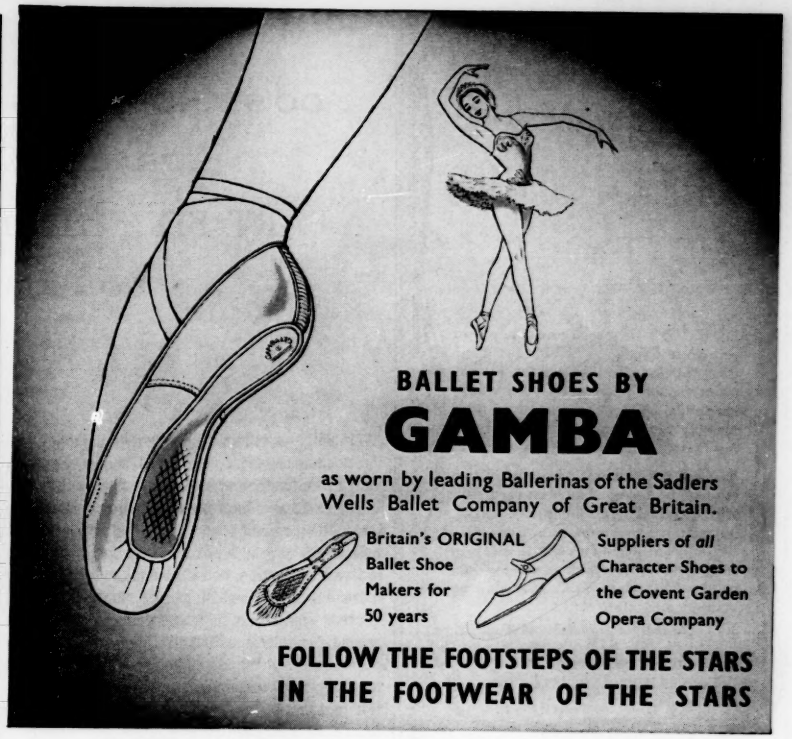
"LOVELY BALLERINA": During her summer European tour Marina Svetlova appeared as guest with Mantovani and his orchestra on a London TV program. The American star danced classical excerpts and a solo to Mantovani's "The Lovely Ballerina." With her in the picture above is the popular maestro (center) and TV producer Dicky Leeman.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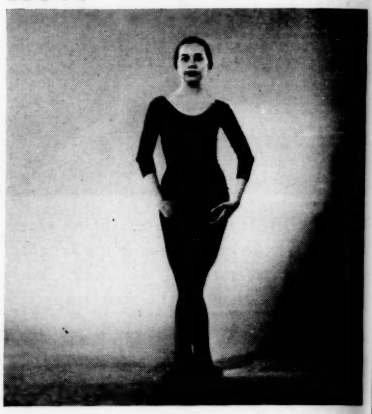
DO'S AND DON'TS OF BASIC CENTER PRACTICE IN BALLET

PART SIX: THE PIROUETTE (cont.)

PIROUETTE EN DEHORS

DO'S 1-4



1

Pirouette en dehors may be taken from a preparatory position of second, fourth, or fifth. For beginners fourth position presents the fewest difficulties.

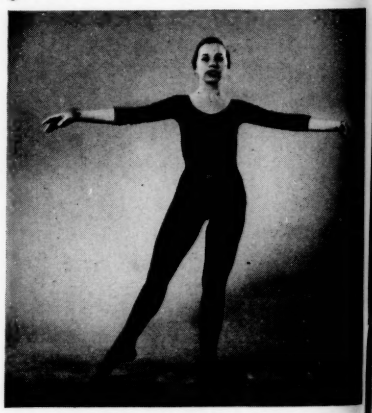
There are several methods of taking the feet into the fourth position preparation. The simplest is as follows: Stand in fifth position right foot front, arms in low fifth position. Raise the arms to fifth position front, **degagé** the right foot to a **pointe tendu a la seconde** and at the same time open both arms to second position (see DANCE, October '55 for arm positions). Slide the toe of the right foot around, on the floor, to a crossed fourth position in back of the left foot and at the same time bring the right arm in to the fourth position in front.

In this fourth position there are two accepted stances both of which are correct and useful. One is to bend the front knee only, allowing the weight of the body to fall on the front foot and keeping the knee of the back leg straight; the other is to bend both knees equally in a **demi-plié** keeping the weight equally distributed over both feet. The position with the weight of the body over the front foot and the back knee held straight provides the easiest preparatory position for beginners. As the weight is already over the front foot there is no need to shift the balance on the **relevé**; the dancer has only to spring up and straighten the knee. The position of the weight evenly distributed between both feet is useful for more advanced dancers who find more force for multiple turns from this stance.

The position of the arms in the preparation is of prime importance for it is the arms which provide the leverage or force for the turn. The arm in front should cross the body so that the hand faces the opposite breast, with the elbow well supported. This is necessary in order to maintain the proper alignment of shoulders over hips in the turn. The arm which is extended to second position must also have the elbow well supported or lifted and must be at shoulder height in order not to unbalance the body as it swings to provide the force for the turn.

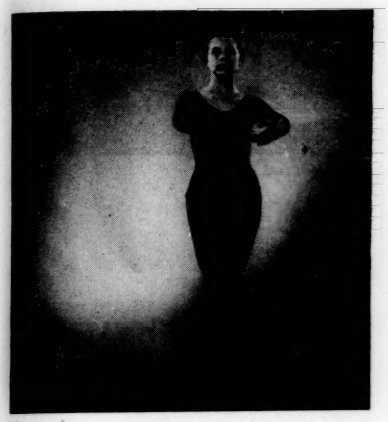
One of the most important things to remember in working on **pirouettes** is that tension through

3



BY THALIA MARA

PHOTOS BY WALTER E. OWEN



2

4

the upper body, particularly in the neck, shoulders and arms will make it impossible to spin well. In taking the preparation therefore, the student must strive to remain relaxed and with the body pliant even though there is a great effort to remain well lifted up out of the hips. Tension in the shoulders will make it impossible to swing the arms correctly to obtain the necessary force for the turn and tension in the neck will make "spotting" impossible. The arms, too, must be relaxed in the proper way in order to give maximum aid to the turn. The tension in the arms takes place after the swing when they are brought in to the body.

Before beginning practice on the actual turn itself much time should be spent practicing the preparation and **relevé** without any turn. In this way the coordination between the various members of the body is learned and felt, the timing is sensed and the strength is increased. The quarter and half turn practice may be added and finally the full turn.

DO'S

1. Our model Mary Vegh stands ready to begin. Body erect, centered, and well lifted up from the heels to the crown but with no feeling of tension. Eyes looking straight out.

2. The first movement of the preparation. Arms are raised to 5th pos. front. The camera angle makes this look as if the arms are held slightly to the left but they are actually directly in front of the breast bone.

3. Right foot **pointe tendu a la seconde,** both arms open to 2nd pos. Body well centered and correctly placed, weight over the supporting foot.

4. Crossed 4th pos., weight centered over the supporting foot, back knee straight. Hips in alignment, shoulders square to hips. Head erect, eyes looking straight front. The arms in 4th pos. front, elbows well supported. Front arm crosses the body so that the hand is opposite the breast on the other side, arm extended to 2nd is at shoulder height. Shoulders low, no tension in neck, shoulders or arms. *(continued on page 68)*

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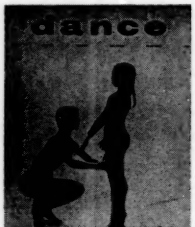

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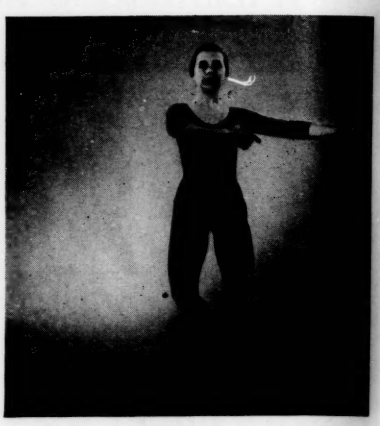
DO'S



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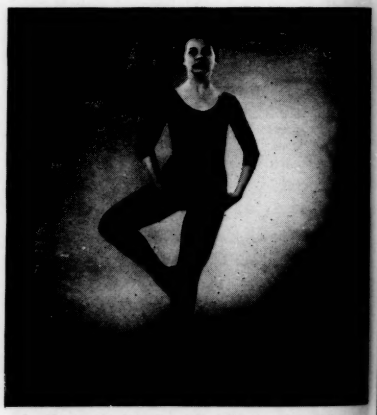


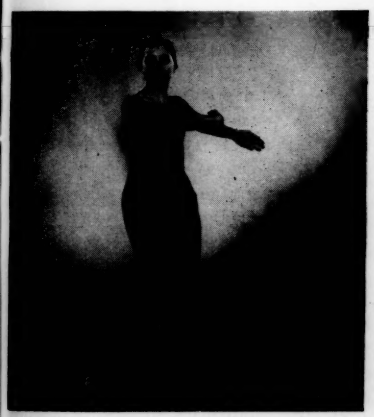
5. Alternate 4th pos. In all respects like the pose in picture #4 except that the weight of the body is distributed equally over both feet and both knees are bent in a **demi-plié.**

6. The **relevé** or **pirouette.** Supporting foot rests on its ball, toes firmly pressed into the floor. Supporting knee pulled up tight. Hips in alignment, shoulders square to hips. Raised knee pressed outward, foot touching knee of supporting leg. Body well lifted up out of the hips, back straight, head erect. Eyes looking straight front. Arms in low 5th pos.

DON'TS

7.

8.



DON'TS

7. Here are two common errors of arm pos. Such faults will lead to a faulty turn. The front arm is insufficiently crossed and will result in unbalancing the turn by pulling the shoulder out of its alignment to the hip. The extended arm has been allowed to drop and will upset the balance in the turn by causing the weight to fall to that side.

8. Another common error in beginners. The body is completely out of alignment and placement caused by crossing the arms too far over. This makes a balanced turn impossible.

(To be continued next month)

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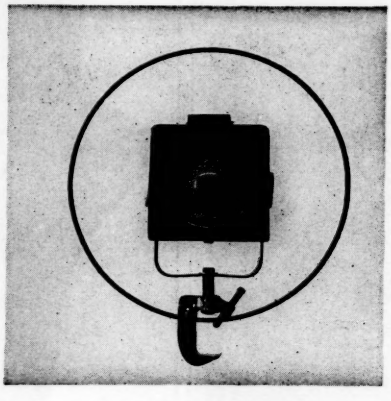


BY TOM SKELTON

TOOLS OF LIGHTING DESIGN: LIGHTING MISCELLANY

Masking

Bad masking is a serious problem that often mars the professionalism of a performance. When the spotlights are being focused, great care must be taken to be sure that no light is spilled onto the proscenium or into the orchestra pit (or on the necks of the audience. Spotlights of the *ellipsoidal reflector* type have built-in masking shutters. This makes masking easy if all of the nuts and bolts on the spotlight are tightened so that it doesn't drop out of focus after it is set.

Front lighting must be focused low enough so that the dancers do not cast shadows on the backdrop. When spotlights are mounted on the balcony rail or some other equally low position, however, these shadows are inevitable since the dancer is in a straight line between the spotlights and the backdrop.

If the backdrop is scenery rather than a sky-drop or "neutral" drapery, it is usually possible to mask the light beams to a line in the scenery, such as the top or a door or window, or the trunk of a tree. In this way the shadows still exist but the line of demarcation on the scenery is less obvious.

If the background is a sky-drop, however, any shadow on it will destroy the illusion of depth. Shadows can sometimes be "washed out" if the color of the *front lighting* is similar to the desired sky color (such as *steel blue front lighting* of a light blue sky) providing enough actual illumination from many sources can be poured onto the sky-drop. But enough equipment to do this is rarely available. The only solution is to *cross-focus* the *front lighting* so that the shadows are on the sides of the stage rather than on the sky-drop. In other words, the spotlight on the extreme right over the audience's heads should be focused to cover the left half (or *stage right)* of the stage.

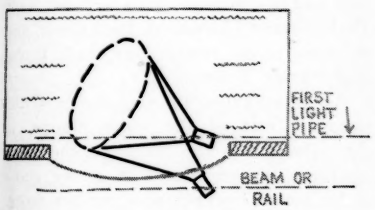
When black draperies are used there is rarely a problem at all, since the drapery will absorb almost all of the light that is put on it and the shadows will not show. The so-called "neutral draperies" of beige or gray present the same problems as a sky-drop, and all spotlights should be focused so that there is no light on them at all.

Side lighting does not cause as much trouble as *front lighting*. When the spotlights are focused be sure they do not spill on the nearest wing, making it disproportionally bright. Naturally they

shouldn't be allowed to spill on the backdrop either. Even more distracting is a spill into the auditorium where it may hit the walls or actually shine into someone's eyes. This can usually be prevented by moving the boom or standard further offstage.

The chief problem with *side lighting* is that the boom or standard on which the spotlight is mounted can be easily knocked out of focus by a passing dancer or by a dancer who uses it as a *barre* for warm-ups. So the boom must be securely fastened to the floor, or a chalk mark drawn across the base of the boom on the floor so that one glance can tell you if the boom is still in position.

Overhead lighting from the spotlights mounted on the *first light pipe* can be troublesome because it is difficult to get enough light into the upstage areas of



the stage without spilling onto the backdrop. *Side lighting* from the upstage wings will provide sufficient illumination to eliminate the problem, but if *side lighting* is not available the best solution again is to *cross-focus* so that the spotlight mounted on the extreme right end of the *first light pipe* is focused to cover the left half of the stage and the shadows go off into the wings rather than onto the backdrop.

Many times, after a spotlight has been focused, you will discover a little spill on a border or a leg which draws attention away from the dance area. Well-equipped theatres often have tin cones called "stove pipes" or "top hats" that fit over the front of the spotlight and mask any spill. Sometimes these cones mask off too much light, however, and it is necessary to improvise a masking from a sheet of asbestos or kitchen aluminum foil for only one side of the spotlight. The aluminum foil can be pressed around the spotlight in the shape of a cone and the surplus cut away with scissors. The asbestos can be held in position with tape or wire. This method works for *fresnels* or *projector lamps* or other types of equipment which have a light beam with a soft edge. Sharp-edged spotlights like the *Leko, Kleiglite, plano-convex,* or *floodlight* can be masked by cutting an appropriately-shaped piece of foil or asbestos and putting it in the gel frame with the gelatine. It works like a window blind and will make a sharp line.

Curtain Lights

Have you ever been to a performance where the house-lights go out while you are looking for your seat and you're left standing there in pitch darkness until the curtain opens? If so, I think you will remember how irritating it can be not only to you but to all the people you disturb as you climb to your seat after the performance has begun. This happens most often in auditoriums where the house-lights are not on dimmers, and denotes lack of advance planning or thoughtlessness on the part of the stage manager. If the house-lights are not on dimmers, they are generally on several different switches, and it would be possible to turn them off one at a time. This would warn the audience and gives everyone time to scramble to his seat.

Let me ask another question: Do you remember how exciting it is when the house-lights go out and the curtain lights come up? Those few seconds before the curtain opens are treasured by everyone who loves theatre. It's a sure-fire trick to build the audience's anticipation, and it's easy to do.

If the house-lights are not on dimmers, switch half of them off and then turn on the footlights. Wait a few seconds and then switch off the rest of the house-lights. Wait a few more seconds until the audience is quiet and then start the overture or open the curtain, whichever comes first. If the foots are on dimmers, they should be dimmed out just before the curtain opens. If they are not on dimmers they can be switched out at the same second the curtain starts to open. If the house-lights are on dimmers it's even easier: as they slowly dim out, the foots come up.

It's a worthwhile effect, and will add to the professionalism of the performance. Like all effects, it should be rehearsed and polished and timed just right.

(continued next month)

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(continued from page 39)

she was obliged to compete with the recent memory of Taglioni, triumphed in it during her travels in America, where none of her predecessors had attained her heights of artistry.

In Denmark *La Sylphide* established the fame of Lucile Grahn. After she had quarreled with Bournonville and left her native country, in 1839, she danced it successfully all over Europe, including the Paris Opera. In Copenhagen she had many successors, including the lovely young Augusta Nielsen, who took over the role after her departure. Other Danish Sylphides were Juliette Price, one of Bournonville's favorite dancers, in the 1850's, her great-niece Ellen Price de Plane, who danced it in 1904, and Valborg Borschenius, who in her old age helped to supervise the current version when Harald Lander restored it in 1939. In Copenhagen the principal male role, James, was created by Bournonville himself, and his followers have included Hans Beck, Gustav Uhlendorff, Poul Gnatt, and its most recent interpreters, Erik Bruhn and Stanley Williams.

An indication of the importance of the dramatic role of the witch Madge, in *La Sylphide,* is the fact that the great character dancer Gerda Karstens chose it for her final appearance, on her retirement last Spring. On the American tour this part, created by Carl Fredstrup, will again be danced by a man, Niels Bjorn Larsen.

When Ted Shawn brought ten members of a Danish Ballet to the Jacob's Pillow Festival last summer, one of the most enchanting items they presented was an abbreviated version of *Konservatoriet,* a scene in a Paris ballet school of the 1820's. This captivating little ballet was inspired by Bournonville's own student days, when he worked under Pierre Gardel and Auguste Vestris. *Konservatoriet* originally ran to two acts, and had a fairly complicated plot which featured much pantomimic by-play about juvenile pranks. All this has been eliminated and *Konservatoriet* is now almost pure dance, but it retains the unique style and atmosphere of the French classic ballet of another age.

Like Marius Petipa in Russia, Bournonville was always fascinated by the Spanish dance, although he had a puritanical streak and resented what he called its "lasciviousness." Asked to stage a ballet for a special appearance of the Price sisters, Juliette and Sophie, at the

Casino in Copenhagen in 1854, he arranged a little divertissement in which a Spanish senorita danced before her reflection in a mirror. This mirror device, already long familiar in Copenhagen from a ballet by the 18th Century choreographer Vincenzo Galeotti, was so successful that Bournonville expanded the little work to two acts and added it to the repertoire of the Royal Theatre. The last act contains a famous *Seguidilla* which is based on one staged by Paul Taglioni, a choreographer nearly as gifted as his father Filippo. New Yorkers who want to see *La Ventana* will be obliged to travel over to Brooklyn, where it will be given on October 28, because it does not appear on the programs announced for the Metropolitan Opera House. Most of the cities on the tour will see it, along with at least part of *Napoli.*

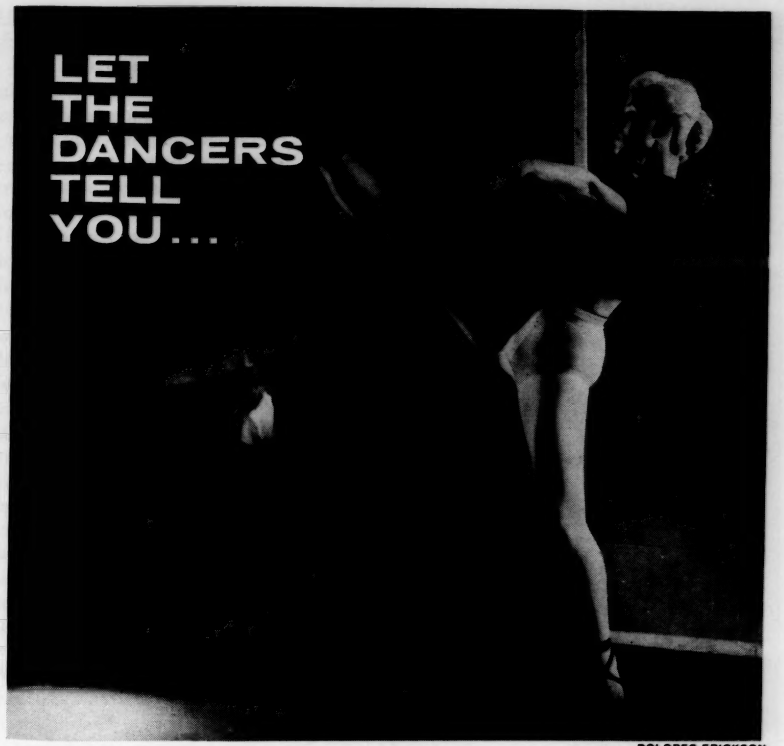
Napoli! The Danes consider it Bournonville's finest ballet. It has been beloved in Copenhagen for more than a century. Danish audiences wait for its familiar variations with the same eager but critical anticipation which Italians reserve for the great tenor arias like *Celeste Aida* and *La Donna e Mobile.* The present King of Denmark is especially fond of it, and seldom misses a performance; it is said that he once telephoned the ballet master to check on the technical details of one of the dances, which he was describing to the little princesses.

The inception of *Napoli* came about more or less by accident, and shows Bournonville's ability to turn what might have been a serious blow to his career into a fabulous advantage. In 1841, as the result of a theatrical intrigue instigated by admirers of Lucile Grahn, who desired her reinstatement in the Danish theatre (she had been discharged for insubordination when she failed to return on time from a guest engagement in Germany, two years earlier), Bournonville was hissed and booed on his appearance during a performance of *Le Toreador.* Instead of taking the incident in stride, he stepped completely out of character, walked towards the Royal box, where King Christian VIII was seated, and asked: "What is Your Majesty's command?"

"Go on," replied the King.

The ballet continued, but on the following day the impertinent Bournonville was placed under house arrest, and a little later he was suspended from his post as choreographer and leading dancer (his eighteen-year contract still had seven

(continued on page 74)



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Bournonville *(continued from page 73)*

years to run) and banished from Denmark for six months. He went to Italy.

In his memoirs, Bournonville speaks in glowing terms of his wonderful days in Naples. Every morning he went swimming in the gloriously beautiful bay, escorted by two young fishermen, Gennaro and Raffaelo. Later he named the hero of his ballet Gennaro, after his laughter-loving Neapolitan companion. He revelled in the evening fiestas, in the smell of roasting chestnuts, the delicious taste of macaroni, the rich voices of the street singers, the bold impudence of the ragged little urchins, the rhythmic beat of the never silent tambourines. One day he persuaded two dancers from the San Carlo Opera to accompany him to the famous Blue Grotto of Capri. Like New Yorkers who have never seen the Statue of Liberty, they had not visited it before. On an excursion to the ruins of an ancient Roman town on the outskirts of Naples, he came upon some little girls gathering fragments of antique mosaic to sell to tourists as souvenirs.

"*Balla pei signori!* Dance for the gentlemen!" urged the old crone who was supervising their labors. The children burst into a gay tarantella, and Bournonville could not resist the impulse to join them.

During his Italian holiday, Bournonville had no desire to think of the duties that awaited him at home. Nevertheless, ideas crowded upon him so swiftly that he was obliged to jot them down. The plan of *Napoli* came to him while he was traveling by stagecoach from Paris to Dunkerque, on his journey home. In Dunkerque, waiting for the boat which would take him to Copenhagen, he wrote the whole libretto, made notes of some of the Italian folk melodies which were later incorporated into the score, and even sketched out the patterns for some of the dances.

One of the most successful sections of *Napoli*, as it is produced today, was choreographed by Bournonville for quite another ballet, thirteen years later. This is a brilliant series of variations from *Abdallah*, which he created in 1855. In the 1890's, when Hans Beck took over the supervision of *Napoli* after the death of the master, he decided to enliven its last act by interpolating the *Pas de Six* and variations from *Abdallah*.

Even in its original form, *Napoli* was a resounding success, and Bournonville was welcomed back as Royal Ballet Master. His absence had been sorely felt. He

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went on to build his company into one of the finest dance ensembles in Europe. For nearly fifty years, he was the virtual dictator of the Royal Danish Ballet. His firm hand is still evident in the strict training of the Danish dancers. The only surviving traces of certain characteristics of the classic French school, in which he was trained, are found in the technique of the Danes today. The dancers of no other company possess such effortless elevation, such *ballon*, such delicate precision in twinkling beats and *rondes de jambe*. Even Vera Volkova, who for the past five years has worked valiantly to give the Danes the breadth and grandeur of the Russian style, has recognized the incomparable value of Bournonville training, and has insisted that the traditional classes be continued in conjunction with hers.

Bournonville's service to the dance in Denmark was distinguished by absolute sincerity, complete devotion, and a stubborn conviction of the importance of his mission. He placed the art of the ballet on such a sound and substantial footing that it was able to survive through several lean periods, and emerge triumphant in a new flowering of Danish art.

Although he worked briefly in Vienna and Stockholm, Bournonville did not attain real international celebrity during his lifetime. Only recently, more than half a century after his death, has he won the world-wide recognition which is his due.

THE END

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SWEDISH ROCOCO

(continued from page 31)

and on the then newly formulated five positions of the feet which had recently, in 1661, been established as a result of the foundation of the Academie Royale de Danse in France.

The ballet required twenty-six stage hands to keep the mechanics working perfectly—this included trees popping up through trapdoors, Cupid flying in a cloud diagonal across the stage, the thunderous descent of Jupiter to earth, and the final scene, as Jupiter carries Diana and Venus off to Olympus, the setting with its set of fourteen wings, changed to reveal a Baroque palace with a rolling sea in the distance, tossing the tiny boats as they disappeared on high.

The little auditorium was a beautiful setting for the lovely bejeweled ladies and the gentlemen in evening clothes and the regalia of the diplomatic corps. The crystal chandeliers were never dimmed, and the audience blended in brilliance with the Baroque splendors on stage.

The performance was so successful that by request it was repeated two days later for the press and public. It is to be hoped that the ballet will be performed here again in the future, for it brought the old theatre to life in a magical way. Miss Skeaping can be proud of the results of her research, imagination and the work with which she and her colleagues did to recreate the atmosphere of another era.

THE END

●

Mr. Neff, present in Stockholm during the preparations of "Cupid Out of His Humour," is the director of the Ft. Wayne, Indiana Civic Ballet Company.

●

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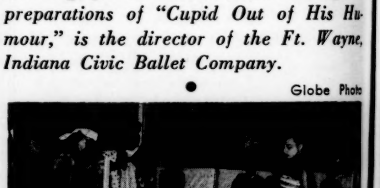

Carl "Stretch" Cox, Trinidad dancer, whose specialty, above, is derived from a bongo ritual, was appearing in a local night club when "Fire Down Below," a Warwick production for Columbia Pictures, started location shooting in Trinidad. He's now en route to London, signed to a spot in the film.

(continued from page 12)

expansiveness in the two-violin passages and in the pas de deux, if the dancers had been sustained by an orchestra instead of by the dryness of a piano reduction of the Bach "Concerto for Two Violins in D Minor." And at the end, the sound of a full orchestra would probably have urged them on to brilliance and breadth, instead of mere brightness.

Balanchine's *Appollon Musagète* (Stravinsky) is one of his most difficult works. For its intricacies are clothed in a surface of luminous simplicity. In ritualistic terms, the ballet tells of the maturing of an artist, of his game of taming the muses until he is strong enough to lead them on a climb to Olympus. As Apollo and his muse playmates, Conrad Ludlow, Christiane Bering, Sally Bailey and Nancy Johnson contributed inspired dancing.

Conrad Ludlow, who performs virtually all of the San Francisco Ballet's leading male roles, is a wholesome looking young man whose greatest asset is his overflowing energy. But his great bursts of elevation, his confident multiple turns, and his air of joy-in-dancing, are marred by a lack of "give" in the legs and by a tendency to hunch his shoulders and jut his chin forward. And because of his relative inexperience, his dramatic sense is quite naive.

But his role of Apollo impelled Mr. Ludlow to search for the inner line of the dancing, rather than reach for the technical high points. And especially in the earlier parts of the work, where Apollo is still a boy, he was most convincing. One feels certain that as Mr. Ludlow matures, his understanding of the concluding parts of the role will also deepen. That is the satisfaction of a great ballet like *Apollo Musagète.*

And it is something that the San Francisco Ballet dancers are bound to miss in the other works. There is little room to grow, except technically, in most of the characterizations provided for them by Mr. Christensen. This is not too serious if he wishes to consider his company as a regional unit whose sole purpose is to train dancers and give them stage experience that will prepare them for joining a major company. But if he wishes the San Francisco Ballet itself to rank as a major force in ballet, then a stronger esthetic basis will have to be established.

THE END

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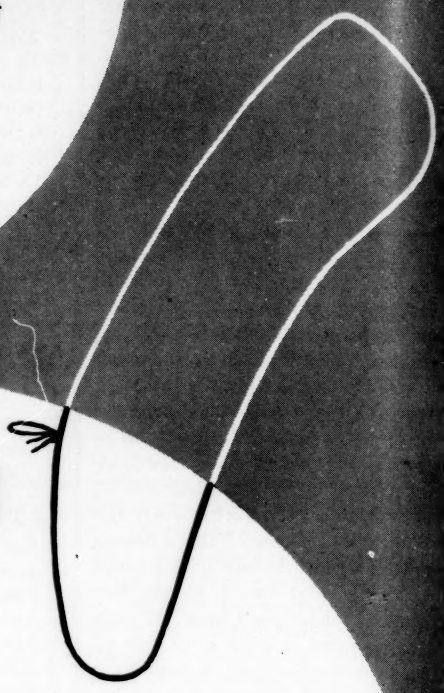

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(continued from page 6)

a better accompaniment to a cocktail party, but the decor and costumes by **Andre Lavasseur** in white, black and Monagasque red have the elegance and style that one would expect from a designer who learned his craft working with Christian Dior. The ballet was devotedly danced by a cast including **Belinda Wright, John Gilpin, Jeannette Minty** and **Anita Landa.** The first night programme ended with **Harald Lander's** stunning tribute to the danse d'ecole "Etudes," in which **Toni Lander,** the choreographer's wife, and John Gilpin coruscated like finely-cut diamonds.

The other new work to be shown was **Wolfgang Brunner's** "Les Deux Errants," also first given in Monte Carlo, and premiered in London on July 30. This ballet, a promising near-miss, concerns two crazy mixed-up kids who find the solution to life's problems by falling in love. The narrative suffers somewhat from its simplicity, the course of love running too smoothly in this instance ever to be engrossing, yet the ballet is a sincere attempt to add a modern work to a repertory generally deficient in contemporary awareness. Brunner's choreography in this first effort is fresh and sure-footed, the neo-classical pas de deux forming the heart of the ballet being particularly womanlike. He has also had the interesting theatrical idea of making his small corps de ballet actually part of the decor, by dressing them in all-over tights painted with the same jazzy black and white patterns as the decor itself, and using them as living camouflaged extensions to the scenery. The designer, an American, **Dan Snyder,** has produced an interesting abstract decor, lacking a little in balance yet entirely original. The music by another American, **Bill Russo,** a trombonist in Stan Kenton's orchestra, is effectively mournful and evocative. The ballet was admirably interpreted by the choreographer's wife, Belinda Wright, and **Michael Hogan** or, at some later performances, Brunner himself.

Despite the severe disadvantages of appearing on the Festival Hall stage, the Co. is in good shape. Outstanding in almost every role have been Gilpin and the Danish ballerina Toni Lander. Another Danish dancer, 20-year-old **Flemming Flindt,** has recently been recruited as a new principal, and shows considerable promise. Apart from the dancers already mentioned, **Marilyn Burr,** an Australian, has been noteworthy, particularly in the bravura of **Beriosoff's** "Esmeralda" pas de deux. **Anton Dolin,** the Artistic Dir., has been dancing few roles, but to those few has given distinction.

The repertory in these first weeks leaned rather too heavily on inadequately staged versions of "The Nutcracker" and "Swan Lake, Act II," but on the credit side must be placed the revised productions of the Fokine classics by **Serge Grigoriev** and **Lubov Tchernicheva,** the Co.'s Regisseur and "Directress of Dance." The Co. has been playing to capacity houses, partly as the result of the attractions of the Hall itself for provincial and overseas visitors, but partly due to its own-proved drawing power. A new production of "Coppelia" by Harald Lander has its first performance scheduled for Sept. 1. On Sept. 7 the Co. is to give a gala performance to celebrate its 6th anniversary. **Alicia Markova,** its first ballerina, is to be guest artist.

On Aug. 7 **Keita Fodeba's Les Ballets Africains** opened for 3 weeks at the Palace Theatre, where they had a notable success earlier in the year. The program makes up in vitality what it lacks in variety, and proved to be one of the most rewarding dance imports of the year. The quality of the decors (devised by Parisian designer **Bernard Dayde** and Fodeba himself) and the general slickness of the production were far and away above the average ethnic dance presentation.

Covent Garden has been closed during much of July and Aug.; reopens with **Ballet Theatre** on Aug. 20. The **Sadler's Wells Co.** returns to the Opera House on Sept. 4, when it will give the first London performance of Rodrigues' "The Miraculous Mandarin," due for its world premiere on Aug. 27 during the Co.'s appearance at the Edinburgh Festival. The lead in this ballet is **Elaine Fifield,** recently promoted to ballerina status. After Sadler's Wells at Covent Garden comes Moscow's **Bolshoi Ballet,** which opens on Oct. 3 . . . The **Sadler's Wells Theatre Ballet** is to appear at the Santander Festival in Spain at the end of Aug., from whence they will return to start their autumn provincial tour. The Co. is reviving "Giselle" with new designs by **Peter Rice** . . . During the end of July and the first 3 weeks in Aug., the **Ballet Rambert** is also in Spain. Before leaving Britain, the Co. gave one performance at the Llangollen Internat'l Eisteddfod on July 10; Markova and **Milorad Miskovitch** were guest artists, appearing in "Les Sylphides" and "L'Apres-Midi d'un Faune" . . . While the Sadler's Wells Co. has been on vacation, **Nadia Nerina** and **Alexis Rassine** have taken the opportunity to make a series of concert appearances in large provincial towns . . . **Ram Gopal's Indian Ballet** is to appear at the Edinburgh Festival for a week commencing Aug. 3. Included in his repertory is a new full-length work "The Legend of the Taj Mahal." This will also be given in his London season which opens at the Royal Festival Hall on Sept. 10. On Sept. 18 **Antonio** and his Co. reappear at the Palace Theatre for an 8-week engagement.

Clive Barnes

NEWS FROM FRANCE

July 11 was the closing date for the **Soviet Ballet** at the Theatre du Chatelet. Of their three programs, the first, "Swan Lake," remained the most interesting. The other two consisted of minor works like "Straussiana," or of excerpts. They did, however, serve to introduce a first rate artist, **Eleanora Vlassova.** Along with **Vinogradova,** she is the best dancer of this important co.

Jean Babilee and his co. began their season June 19 at the Theatre des Champs Elysees. His new ballet, "Sable" ("Sand"), with a score by Maurice Le Roux and decor by Lila de Nobili, had to do with beach games. Like waves of the sea, the couples came together and parted; fell in and out of love. The soloists, **Claire Sombert, Dick Sanders, Iovanka Biegovitch,** and **Alexandre Kalioujny,** did not receive much support from the small corps de ballet which moved in languid, uncertain manner through the uninspired choreography.

Babilee's "Balance a Trois" ("Balance for Three"), first presented last year at the Enghien Festival, is on the other hand, a small masterpiece. With great brevity and vivacity it tells the story of the rivalry between two athletes over a girl, and of their final reconciliation through her influence. With great ease, Babilee exposes the most original aspects of his style which is both virile and full of catlike suppleness. Dancing in the work, he proved to be in exceptionally fine form, joining a dazzling batterie to his remarkable ballon. With him were the powerful and authoritative Kalioujny and Claire Sombert, whose delicate charm does not prevent one from remembering other incumbents in the role—**Yvette Chauvire** and **Violette Verdy.** Again, Jean-Michel Damase has written an excellent ballet score.

The third work, "Cameleopard" ("Camel-leopard"), was ambitious and disappointing. For its strange subject matter, Henri Sauguet wrote an uneven score. Jacques Noel conceived interesting decors and disgraceful costumes. Babilee does not know how to do ensemble choreography, and he seemed quite uninspired both as choreographer and as interpreter of the principal role in this ballet.

July 11 was the premiere date for **Harald Lander's** "Concerto aux Etoiles" (Concerto Under the Stars") at the Paris Opera. Based upon the last concerto of Bartok, the work is quite incoherent. The music, the superimposed libretto, the choreography and the decorative elements bore no relationship to each other and seemed to be thrown together by chance. The

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tableaux hastily followed one another. Not even the rare talent of Yvette Chauvire and **Peter Van Dijk** could save the ballet. A new version is already announced for the fall season.

Milorad Miskovitch's new co. called **Les Ballets 1956** (with Irene Lidova taking care of administration) made its initial appearance June 27 and 30 at the Lyon-Charbonnieres Festival. **Veronika Mlakar** and **Vassili Sulitch** performed "La Dryade," a romantic pastiche; **Tessa Beaumont, Milko Sparemblek,** and Vassili Sulitch created "L'Echelle" ("The Ladder") by **Dick Sanders.** And Claire Sombert, Milorad Miskovitch and the whole company did **Maurice Bejart's** "Promethee" with score by Maurice Ohana. **Walter Gore** also created a cut-down version of Glazounow's "Seasons" for them.

The Museum of the Paris Opera is currently featuring an exhibition commemorating the 20th anniversary of the death of the great Spanish dancer, **Argentina.**

Marie-Francoise Christout

NEWS FROM SPAIN AND PORTUGAL

MADRID: **"Los Triana"** have cancelled their season in Madrid to continue at the Lido, Paris, until the end of the year when they go to the Prince of Wales Theatre, London . . . **Carmen Badia,** who used to be character dancer at the Theatre de l'Opera, will open a school in Paris . . . **Elvira Cristobal** (daughter of celebrated Elvira Lucena) has formed a dancing duo with **Angel Wilches** and appears through the summer at the deluxe Hotel Cristina in Seville.

Mariemma and Co. back from a brief tour of the Near East. Mariemma appeared at the "Argentina Memorial Recital" organized by the Belas Artes Club, and is now touring the provinces. **Antonio, Pilar Lopez** and various other cos. are doing the same. **Rosario,** after 10 days in Rekiavik (Iceland) is now touring seaside towns in the So. of France and No. of Spain. **Roberto Iglesias, Flora Albaicin, Maria Merita, Maruja Blanco** and Co. appeared for 6 weeks at the Poliorama in Barcelona, offering fare to tourists hungry for Spanish dancing, and are now touring the Mediterranean coast.

LISBON: Ballet is becoming very fashionable in Portugal and schools are springing up everywhere. **Sosse Dukas** (Dalcroze rhythmic), **Luna Andermath** and **Georgina Villas Boas** (ballet) gave their recitals at the Teatro Nacional; **Ruth Aswin Heller** at the Monumental. **Margarida de Abreu** celebrated 10 years of the C.I.C. with a special session at the San Carlos Opera House where she presented 100 pupils from her private school, the classes of the C.I.C. and the Conservatoire, plus a Mozart ballet in which some of the leading dancers were **Ines Palma, Elsa Maustbaum, Luna Andermath, Bento Camara, Pedro Marcos.**

Ines Palma and **Luis Eduardo** have been put under contract by impresario **Antonio Pedro** to teach and dance at the Arts Theatre in Oporto. **Isabel Affonseca** has opened schools in Leiria and Coimbra; **Elsa Maustbaum** closed her school in Evora for the summer and has gone to London for a 3-month course at Sadler's Wells School. **Luis Bernardo,** of the San Carlos Opera Ballet, joins **Maria Manuela** and **Martina Kessler** for study in Paris.

The Portuguese folklore group, directed by **Fernando Lima** and **Agueda Sena,** have not gone to S.A. owing to the agitated situation there, but after appearing at the Monumental and Coliseu theatres are touring the provinces . . . **Jose Celso,** who used to dance with de Basil, is appearing at the Tagide and Palm Beach niteries in Brazilian dances with **Gloria Norton.**

Luigi Gario

NEWS FROM LATIN AMERICA

ARGENTINA: **Tamara Grigorieva's** choreography to Ravel's "La Valse" was not very successful . . . "Sleeping Beauty" was danced by the **Teatro Argentino** in La Plata . . . **Maria Ruanova,** with a small ballet group, is dancing on TV . . . There have been recitals by **Maria Fux** (modern) and **Irma Villamil** (Spanish) . . . **Jorge Tomin's** ballet group (among whose soloists are Colon dancers **Esmeralda Agoglia, Olga Ferri** and **Enrique Lommi**) has been touring the provinces.

CHILE: **Patricio Bunster,** Ass't Dir. of the **U. of Chile Ballet,** hitherto only been known as a strong character dancer, has now embarked on what promises to become an exceedingly interesting career as choreographer. For his first work he chose the opera "Bastien and Bastienne," composed when Mozart was only 12 years old. A pastoral theme of shepherds whose path of love does not run smoothly till a kindly magician named Colas, using the ancient expedient of jealousy, teaches them a lesson than brings them together again.

Orchestra and singers (the voices of the 2 shepherds, and the magician) perform from the pit, while the dancers, in **Betty Alcalde's** excellent costumes and **Irma Valencia's** scenery act out the story.

Bunster succeeded in providing good theatre, in good taste and with unity of style. Inevitably perhaps there are strong Jooss and Uthoff influences, but there is little doubt that this is a creative talent of which a great deal can be expected.

Noelle de Mosa and **Rolf Alexander** danced and acted the shepherds very well indeed. **Alfonso Unanue,** as the Magician, provided outstanding miming.

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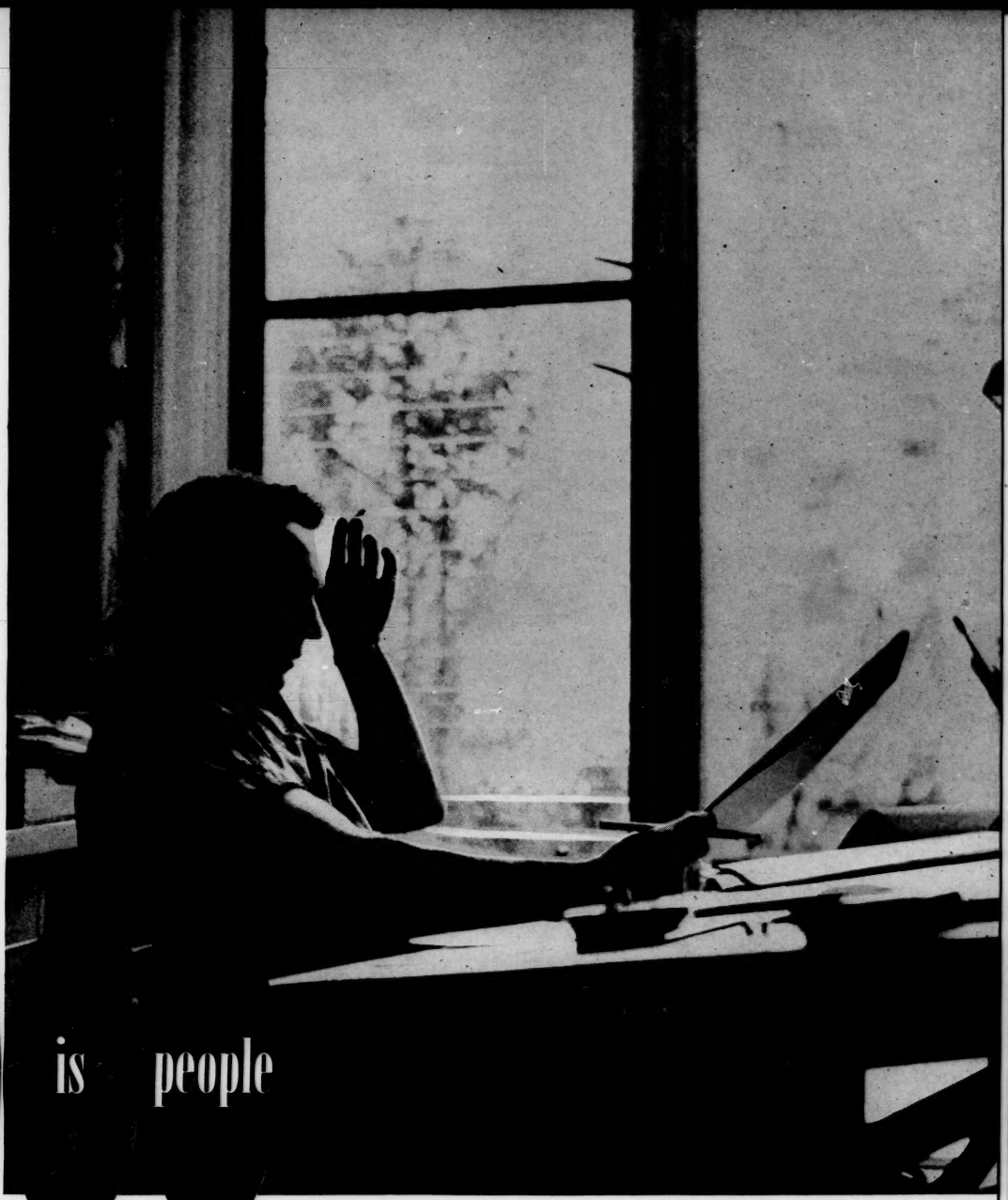

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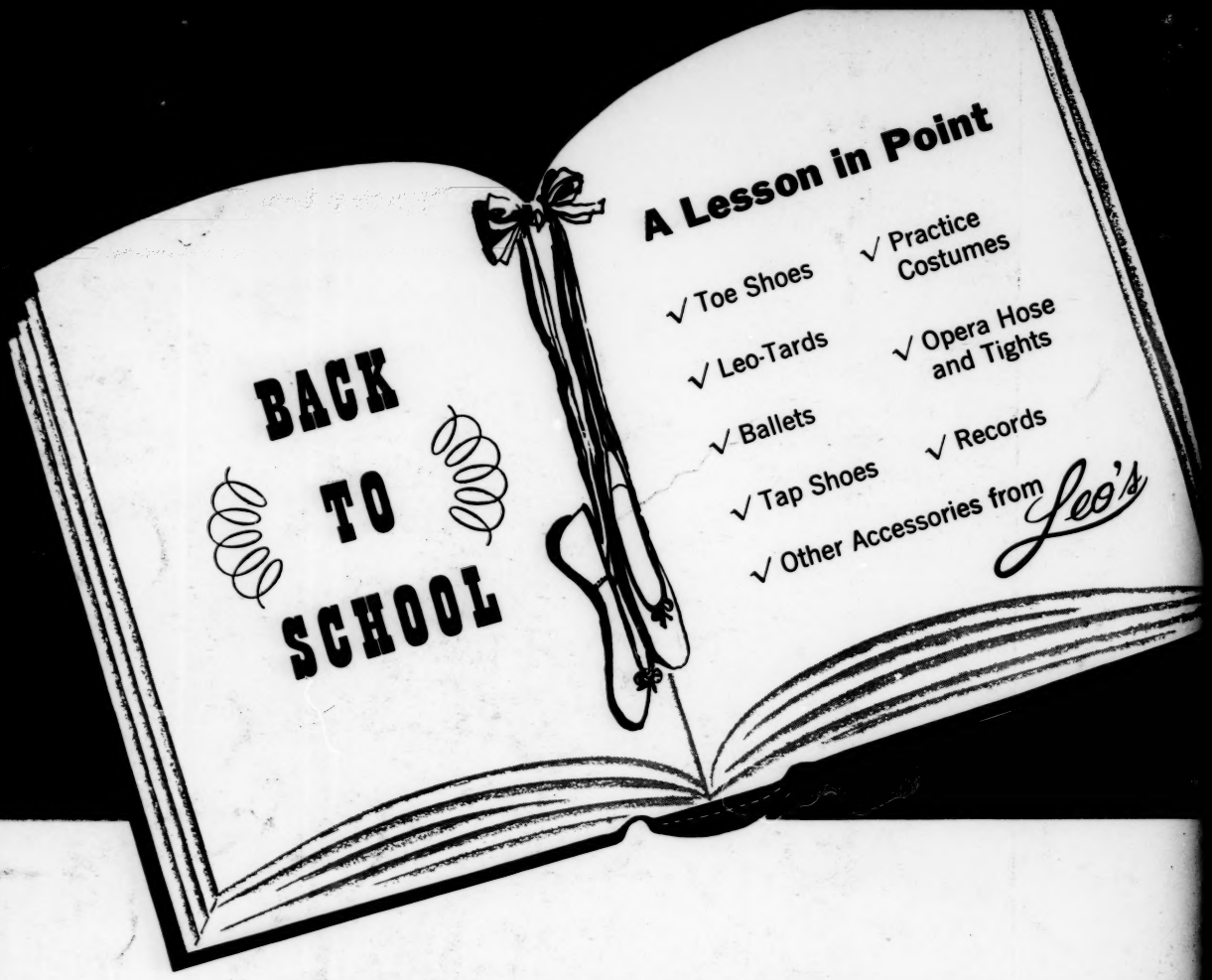

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